

New York State Council on the Arts Annual Report 1970-71





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Annual Report 1970-71



New York State Council on the Arts

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Title page: Central Park street musician from Richard Bellak's photographic study of contemporary street music. "We are seeking a public climate of acceptance, understanding, and appreciation of our cultural resources . . . elimination of elitism from the definition of culture in this country and, instead, development of a definition that encompasses . . . the human creativity that exists in this State from ghetto to farm, from household to art center."—Sen. William T. Conklin, chairman of the New York State Commission on Cultural Resources, addressing the New York State Association of Museums.

Explanatory Note: *The New York State Council on the Arts is an agency of the State's Executive Department with funds allocated by the Legislature as part of the State budget. The legislation which paved the way for establishing the Council was enacted in 1960-61.*

The Council's fifteen members are appointed by the Governor for terms varying from three to five years, which they serve without pay. The Council's salaried staff is organized in four sections—programs, fiscal management, information services, and administrative operations—with the last three of these serving the first. It is the program section through which funds are disbursed to arts organizations and sponsors of local arts activities.

The great part of such funds are appropriated by the New York Legislature within the State's Local Assistance Budget. (The legislation which provided these funds in 1970-71 is reproduced on page 9.) The Council also receives funds within the State Purposes Budget. In 1970-71 the latter were used for administration and for the Council's own established programs of cooperative assistance.

The reader of this report should bear in mind that—

No distinction has been made between Local Assistance and State Purposes funds.

Since a single organization may receive funds for projects related to more than one Council program, no project description can be assumed to represent total Council support of the recipient. To determine the total for any one organization, the reader should check every page reference for the organization which appears in the index.

Since the index also includes listings for communities and counties, it may be used to determine the regional allocation of Council funds—with allowance for somewhat incomplete information on the statewide services of touring presentations.

Council funds never subsidize total operation; in fact, disbursements for 1970-71 constituted less than 10 percent of the operating budgets of funded groups. Nor do most of the sums awarded cover all the costs of specific projects. Throughout this report, the word "for" as used in project descriptions denotes only partial contribution.

Geographic location follows the name of each recipient excepting those with names that incorporate location (Bedford Historical Society, Albany Institute of History and Art).

Unless other explanation is provided, an asterisk indicates use of funds appropriated by the Legislature in 1969-70.

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"... more of a people-to-people experience"

Opposite: Governor Rockefeller at the Union Square Earth Day celebration in New York City.

"Many social and political forces have combined in this moment in history, both to compel interest in the arts and to justify that interest in practical terms. The intersection of these forces provides an unparalleled opportunity for the arts and the nation, particularly since it occurs at a moment when a surge of vitality in the arts themselves has brought their needs and their pleasures to the attention of the national consciousness as never before. Wisely applied, all of these factors can lead to an environment more conducive to distinguished performance, to a larger and more appreciative audience, and to a higher level of artistic accomplishment. I deeply believe that the ultimate test of democracy lies in the quality of the artistic and intellectual life it creates and supports. This is why, on the basis of our experience in New York, I can see a real validity to the concept that where eighteenth-century America was focused on achieving political democracy, and nineteenth-century America on economic democracy, this century may prove in the end to be the century of a new cultural democracy. To say that exposure to the arts can change the lives of the vast majority of our citizens would be an unnecessary overstatement. But the arts can add a new dimension: they can teach us to hear when we listen and see when we look. They can sensitize us, teach us to feel, and in the process, help make more complete human beings. The arts can also contribute to the quality of American life in everything from highway construction to graphic design, from urban planning to education, from communication media to environmental problems. Our struggle for the arts is part of our larger concern for that 'inalienable right'—the pursuit of happiness. Man's environment is not only physical. It is of the mind, of the soul as well..."—Nelson A. Rockefeller, Our Environment Can Be Saved.

GOVERNOR'S FOREWORD

In 1960, New York State launched a nationwide movement for public support of the arts. Our pioneering State Council on the Arts has inspired creation of counterparts by every state of the Union. The federal government itself has followed suit. Within the State, our arts council has helped bring cultural opportunities to millions.

But even though the Council has given tremendous stimulus to the arts in New York State for the past decade, and though private donors, foundations, and other sources have been giving more funds to cultural activities than ever before, expenses for arts facilities and organizations have been rising faster than income for much too long a time. Many arts organizations had been facing the prospect of drastically curtailed services, while others were on the brink of being forced to shut down altogether.

Therefore, I asked the State Legislature in 1970 for an unprecedented \$20.2 million in aid to the arts—some \$2.2 million for ongoing programs and administration, and \$18 million for financial assistance to rescue the State's cultural enterprises faced with financial collapse. The Legislature approved this request, to its very great credit. That the \$18 million was sorely needed was underscored by the fact that more than eight hundred non-profit arts groups applied for aid totaling \$67 million—and that some six hundred groups received assistance under the program in 1970-71.

In the words of the 1970 legislation, the funding was for "maximum encouragement and assistance for the maintenance and development of the public availability of the existing cultural resources of the State." It gave New York State the distinction of running the largest program of governmental aid to the arts in U.S. history—federal programs not excluded. As it had since 1960, New York State continued to lead the nation as a cultural pacesetter.

A decade ago, fears had been voiced that governmental aid would interfere with artistic expression. Last year, fears were voiced that an enlarged program would dry up local support. But in fact, both fears have proved to be groundless. Steadily rising revenues and contributions from individual, foundation, corporate, municipal, and county sources offer convincing evidence to the contrary. Large as State aid seems today compared to the past, it remains a relatively small part of New York State's total arts funding. In fact, the \$20.2 million appropriation for 1970-71 represented only six percent of the total operating costs of the arts groups which applied for assistance.

The need for sustained State support has been highlighted by the New York State Commission on Cultural Resources. The Commission, appointed last year and ably chaired by Senator William T. Conklin, has taken a good, hard look at the condition of the arts throughout New York State, and has concluded that governmental aid is a continuing necessity—without which we face “a severe cultural depression.” I concur with this conclusion. I believe State support and the expectation of State support to be crucial both to the State and to its arts. Otherwise—as long as they are forced to focus on sheer survival—arts groups cannot undertake sound long-range planning.

In preparing the State budget for 1971-72, we faced the most serious fiscal situation since I have been Governor—with the cuts in my proposed budget ranging upwards of \$700 million. In spite of this financial crisis, the aid-to-the-arts program had so thoroughly proved its value that the Legislature appropriated \$14.4 million—including \$1.4 million for Council programs and administration plus \$13 million for aid. Again, the need for State aid to the arts has been dramatized by the amount requested—some \$65 million, according to preliminary figures, against the \$13 million available. The total number of applications for aid is actually 41 percent higher than it was in 1970-71.

Many elements combine to make the arts ever more important in our lives—increased education

and leisure time, greater community-mindedness, growing concern about the environment. New York's current audience for the non-profit arts has been estimated at more than fifty million annually, and its paid arts work force now exceeds 33,000 (backed up by an equal number of volunteers). At the same time, the arts are breaking out of their traditional molds. They are becoming more of a vital face-to-face and people-to-people experience—occurring in the streets, the parks, the schools, and other public places. The people of New York State will continue to need and demand more arts services and facilities while our beleaguered arts organizations will continue to face a menacing gap between income and the cost of serving the public. Fortunately, 1970-71 marked a historic turning point. I am confident that every effort will be made to be sure that this kind of history keeps repeating itself in New York State—and throughout the nation.

Nelson A. Rockefeller

Opposite: New York State legislation enabling Council disbursements of \$18,000,000 in 1970-71. “The system [of traditional support for our cultural activities] just is not working, and it may be that the system will be changed. . . . Society as a whole is going to have to step in, as it has stepped in all over Europe and the rest of the civilized world. If the various governments of the world can find the money to underwrite their cultural responsibilities, the rich United States certainly can. If not immediately, certainly in the long run. There will come a time when the greater share of the national budget will go somewhere else than to the military. The Federal government will then have to help out, on a national basis, just as state and local governments will have to help closer to home. Federal subsidy in itself is not the whole answer. Much more important is state and local participation in the arts.” —Harold C. Schonberg in The New York Times.

STATE OF NEW YORK SENATE—ASSEMBLY

January 20, 1970

Local Assistance Budget

*The People of the State of New York,
represented in Senate and Assembly, do enact as follows:*

State financial assistance to non-profit cultural organizations offering services to the general public, including but not limited to orchestras, dance companies, museums and theatre groups, to help offset operating deficits, in accordance with a plan formulated by the New York State Council on the Arts and approved by the director of the budget. Such plan shall not provide for state financial assistance for a period in excess of twelve consecutive months and not more than one such grant shall be made to any one organization. Any such grant shall be paid in the manner provided by law. In developing such plan and administering grants thereunder, consideration shall be given to the nature and significance of the cultural service offered by any prospective grantee, the number of people and the geographic area served, the number and nature of other cultural resources available to the same people and in the same area, the nature and extent of both public and private local support and such other factors as may be deemed appropriate to the end that grants hereunder will provide maximum encouragement and assistance for the maintenance and development of the public availability of the existing cultural resources of the state. Such plan may provide for, and any grant of assistance may be made upon, such terms and conditions as the Council may deem appropriate to carry out the purposes of this paragraph provided, however, that such plan shall require each organization requesting a grant to file:

- (1) a complete and detailed report, in such form as the council, with the approval of the director of the budget, may require as to each item of revenue and expenditure contained in its budget; and
- (2) an outline of the plans, programs and activities proposed to be taken by such organization to enable it to meet its operating expenses in the future; and
- (3) verification that the amount of non-state support in the twelve month period for which assistance is requested will not be less than the amount of non-state support in the twelve month period preceding such request. The Council shall evaluate the impact of grants made hereunder and shall make a report of its findings to the governor and the legislature not later than March first, nineteen hundred seventy-one.

.....\$18,000,000



CHAIRMAN'S REVIEW

The past year was one of firsts and fruition. The Council was able to achieve many new things—through the support of individuals interested in the arts but chiefly because of Governor Rockefeller's vision and a legislative appropriation that was the largest in its history. The tally marks on the cover of this report reflect increased services that the appropriation made possible.

Of the \$20.2 million that the New York State Legislature voted the Council, by far the greatest part—\$18 million—went directly to nearly six hundred applicants under what the Council itself refers to as Aid to Cultural Organizations (ACO), with \$2.3 of the \$18 million designated for the research facilities of the New York Public Library and the balance broadly distributed. In the great majority of cases such aid allowed existing groups and institutions to expand public service, but a considerable number of organizations were saved from extinction and many others were rescued from the threat of sharply curtailed activity. Aid to Cultural Organizations provided innumerable art services for young people in schools, colleges, libraries, museums, and community art centers; helped support more than two thousand free or low-priced performances and 384 new productions in theatre, dance, music, and opera; underwrote 3,057 weeks of arts workshops in storefronts, studios, museums, and community centers; and contributed toward the organization of one hundred exhibitions. The remaining \$2.2 million of the total appropriation went for administration of the Council and for the continued support of its established activities.

Opposite: "Sit-in" session with a member of the Orchestra Da Camera at the Hauppauge Senior High School—part of the Council-supported Music for Long Island program.

If 1970-71 was a year in which the Council realized on a larger scale the aims it has pursued throughout its history, it was also one of exploration and development. Educational television, multimedia, literature, community projects in the visual arts, and aid to local arts councils—each of which Council activity had only touched before—are all fields where it has now made major endeavors. Above all, the past year was one in which the Council investigated multilevel cooperation between cultural organizations.

Already we can look with satisfaction at the mutual benefits that have derived from our State's symphony orchestras working in close partnership with the music departments of our colleges and universities. We can also point with considerable pride to the many instances in which major New York State museums have developed special projects for schools and community groups, and also to the sharing of problems and solutions that has come about through Council-sponsored meetings involving regional historical societies, small science museums, and natural science centers. Further instances of collaboration came from the Council's support of regional equipment pools which opened new avenues of experiment in film, video, and other audio-visual techniques for teachers and small groups throughout the State.

I would like to call attention to one other facet of the Council's 1970-71 activities—its new attention to long-range help for the arts. Two of the most impressive figures that our research has developed are an estimate of almost \$6 billion of capital investment in our State's arts institutions, and another in excess of \$300 million for those institutions' annual operating expenses. They are large figures and they call for long-range thinking rather than attention merely to the present moment. The past year has been one in which we have not only come aware of them but one in which we have sought to meet their challenge.

Seymour H. Knox



Above: Bradford Graves, assisted by a grant from the Cultural Council Foundation, constructs molds for highway sculpture donated to the New York State Department of Transportation and since installed at the Schroon Lake Rest Area on Interstate 87. Other artists assisted in 1970-71 by the Cultural Council Foundation include (in choreography) Arthur Bauman, Trisha Brown, James Cunningham, Judith Dunn, Louis Fa'co, Laura Foreman, Carole Johnson, Billie Kirpich, Phyllis Lamhut, Carla Maxwell, Charles Moore, Clyde Morgan, Jay Norman, Ronald Pratt, Barbara Roan, Gus Solomons, Jr., Julie Torres, Charles Weidman, Mel Wong; (in film) Madeline Anderson, Lloyd Birdwell, Storm DeHirsch, Ed Emshwiller, Robert Frank, Red Crooms, Samuel Holmes, Jerry Jofen, Irving Kriesberg, Elliot Landy, Leroy Lucas, Danny Lyon, James Marinas, Taylor Mead, Jane Stubbs; (in literature, for prose) Frank Conroy, Edward Dahlberg, James Farrell; (for poetry) A. R. Ammons, Nikki Giovanni, Erica Jong, Keorpetse Kgotsile, Clarence Major, Joel Oppenheimer, Pedro Pietri, Hugh Seidman, Diane Wakoski; (for playwriting) Julie Bovasso, Peter Copani, Alfred Davis, Albert Devereaux, James Gaines, Maryat Lee, Ronald Ribman, Edgar

White, Robert Wilson; (in multimedia) Hazel Bryant, Jo Butler, Lloyd Cross, Norman Daly, Douglas Davis, Dermot Harvey, Robert Israel, Anthony Martin, Phill Niblock, Peter Nicholson, Parry Teasdale, Stan VanDerBeek, Bud Wirschafter, LaMonte Young, Marian Zazeela; (in music) Carla Bley, William Bolcom, Joel Chadabe, James Fulkerson, Philip Glass, Carman Moore, Sunny Murray, Samuel Rivers, Stanley Silverman, Howard Swanson, Mary Lou Williams; (in video) Lee Ferguson, Phyllis Gersuny, Juan Garcia, Elliot Glass, Bery Korot, Kenneth Marsh, Woody Vasulka; (in visual arts, for painting and sculpture) Benny Andrews, Vincent Badassano, Miriam Beerman, Nicholas Carone, Francesco Copello, Iris Crump, Abigail Gerd, Bradford Graves, Alan Gussow, Peter Peireman, Catherine James, Golda Lewis, Algernon Miller, Thomas O'Connor, Leah Rhodes, Faith Ringgold, Francisco Samz, Richard Serra, Vincent Smith, Joseph Stenagelli, Sylvia Stone, Tecla, Julius Tobias; (for photography) Charles Blackwell, Donald Blumberg, David Chalk, Charles Dawson, Leonard Freed, Marcia Keegan, Leslie Krims, Philip Perkins, Herbert Randall, Leonard Soned, Max Waldman, Shawn Walker.

ARTS SERVICE ORGANIZATIONS

The emergence of regional arts coordination agencies, serving New York State areas that range in size from neighborhoods to counties, has been noted in previous Annual Reports, and there have been several instances of Council support of such groups in the past. These agencies are performing an increasingly important role within the New York State arts complex—planning programs, preparing calendars, serving as information centers, publicizing arts events, issuing plans and studies, coordinating meetings, and raising funds. In 1970-71 the Council provided financial assistance for such services offered by fourteen organizations. In most cases the funds were used for administrative staff salaries. Three recipients, however, were awarded funds for specific projects—Monroe County Metropolitan Arts Resources Committee, to continue a study on cooperative funding and programming of arts activities in the Rochester area; Upper Catskill Community Council of the Arts, to publish an arts newsletter; and the New York Board of Trade, to coordinate business funding of arts activities in greater New York City.

The organizations receiving Council assistance include Albany League of Arts (\$8,000); The Bronx Council on the Arts (\$17,500); Brooklyn Arts and Culture Association (\$17,500); Council for the Arts in Westchester, White Plains (\$13,500); Greater Middletown Arts Council (\$17,500); Harlem Cultural Council, New York City (\$17,500); Huntington Arts Council (\$12,000); Monroe County Metropolitan Arts Resources Committee, Rochester (\$12,500); New York Board of Trade, New York City (\$15,000); Queens Council on the Arts (\$17,500); Rensselaer County Council for the Arts, Troy (\$8,000); SoHo Artists Ltd. (SoHo Association), New York City (\$4,000); Staten Island Council on the Arts (\$17,500); and Upper Catskill Community Council of the Arts, Catskill (\$2,900).

Two organizations engaged in specialized work affecting many arts groups and institutions received Council assistance in 1970-71:

Planning Corporation for the Arts, New York City. \$45,000 for research on the role of the arts in New York State and the implications of public funding of the arts.

Volunteer Lawyers for the Arts, New York City. \$10,500 for administration of a pioneer program of free legal assistance and management counseling to arts organizations.

A major Council grant for 1970-71 in the area of public service directly affected the creative artist:

Cultural Council Foundation, New York City. \$325,000 to provide financial assistance through the Creative Artists Public Service Program to both new and established individual artists working in fields including choreography, music composition, poetry, prose, drama, film, video, painting, sculpture, photography, graphics, and multimedia. Awards ranging from \$1,000 to \$5,000 were made to a total of 123 artists who would make their activities more widely available through public services such as readings, lectures, workshops, residencies, performances, exhibitions, and donations of work to public institutions. Half of the services involved were for the benefit of upstate communities. Among the activities and projects generated by the grants are the donation of six pieces of sculpture for use in such public places as a highway rest area, a public plaza in Binghamton, and a mental health facility; the production of eight new music compositions, a jazz opera, and a musical theatre production; and the creation of films on the New York State abortion law, the Hudson River, and the black life style.

Arthur J. Kerr



FILM, TV/MEDIA, LITERATURE

The dramatic expansion of Council support of film, television, and literary projects—the dollar amount has increased from \$65,000 in 1969-70 to \$1.5 million in 1970-71—is making it possible to reach audiences in numbers undreamed of in previous years. Since, unlike other forms of artistic expression, film, TV programs, videotapes, and published writing have a continuing life of their own, the ultimate number of spectators and participants benefiting from State support in this record budget year is incalculable.

The widespread and still growing interest in filmmaking among young people continued to receive recognition from the Council in 1970-71 through grants to stabilize new film workshops and to continue programs at established filmmaking clubs. To expand audiences for films of all kinds, and to increase the number of locations where the full spectrum of the medium is displayed, the Council gave support to such diverse organizations as the Rochester International Film

Festival, the Nassau Library System, and—in New York City—the Film Society of Lincoln Center and the Millennium Film Workshop. In all regions of the State, the Council sought to spread the impact of its film grants by working through existing regional organizations, a good example being the grant to the Film Forum of Syracuse which is enabling twelve high schools to offer filmmaking courses that none was able to initiate alone.

In 1970-71 the Council made its first direct grants to public television stations for cultural programming. Concurrently it made substantial efforts to insure that the tools contemporary television technology can offer for individual creative expression—specifically the portable systems which can be operated by a single person—will be liberated from the control of the existing TV establishment. A half dozen grants to video artists affiliated with major cultural institutions enabled them to record aspects of contemporary culture and to make portable video available as a medium through which people throughout the State could express their personal concerns and aspirations—to put them, as it were, *behind* the TV screen rather than in front of it.

A flourishing Council program in literature sprang into being this year. Funds for the already well established Poets and Writers Program were significantly increased to keep pace with its extraordinary success in encouraging appreciation of the work of contemporary writers. A major grant to the Coordinating Council of Literary Magazines provided sorely needed support for the many New York State “little” magazines that serve as an essential outlet for new or unknown literary talent, and enabled the Council to explore how such magazines might realize printing economies and achieve broader distribution.

Peter Bradley

Opposite: Eric Salzman's Feedback: A Total Environment Presentation, produced at Syracuse University and taped by The Educational Television Council of Central New York. "Eric Salzman's aim is a form of communication in which the recipient 'feeds back' what he experiences either overtly or subliminally in a total environment situation. The four-hour extravaganza involved new and old sounds, sights and dancing. Large screens on three sides of the chapel displayed a series of images and designs, each of short duration and sometimes superimposed. Real and seemingly unreal sounds accompanied these visuals. Exotic dancers were scattered at various elevations, and their gyratory inventions were stimulated by ensembles of brass, woodwinds and percussion."—Harwood Simmons in the (Syracuse) Post-Standard.

Film

Council support this year made film, both as something to look at and something to create, more accessible to New York State citizens than ever before. Public library systems in Chautauqua-Cattaraugus, Monroe, Nassau, and Onondaga Counties received grants to expand collections of 16mm films which circulate widely. With Council assistance, individual libraries in Newburgh and Mt. Vernon mounted film series. Support for filmmaking workshops was increased to include such varied sponsors as the Nineteenth Ward Community Association in Rochester, the Film Forum in Syracuse, the Upper Hudson Library Federation in Albany, The Community in Willow, and Hamilton-Madison House in New York City. To assist other organizations which have some resources for film teaching but lack equipment, the Council—with guidance from the Young Filmmaker's Foundation—established a short-term loan pool of Super-8 and 16mm film equipment. Known as the Media Equipment Resource Center (MERC), the pool operates on the premise that if a film club gets off to a successful start through the use of borrowed equipment, its sponsor (usually a school, library, or community organization) will in turn acquire its own equipment, so that the MERC equipment can be used to start similar activities elsewhere. MERC is located in New York City and administered by Young Filmmaker's Foundation.

On other fronts, The Film Society of Lincoln Center, which sponsors the internationally renowned New York Film Festival, received help to present subsequent upstate film programs during the past year, and the youthful Rochester International Film Festival was assisted toward a second series of programs for spring 1972. Through its Film Bureau, which provides schools, libraries, and film societies with matching funds in amounts up to \$300 for rental of films and for appearances by film speakers, the Council continued statewide

educational activities to foster film appreciation. A detailed report on such assistance in 1970-71 follows the listing.

Barbara Haspiel

Film assistance in 1970-71

Bedford Public Schools, Mount Kisco. \$825 for the salary of a teacher for a summer filmmaking workshop for high school students.

Board of Cooperative Educational Services, Yorktown Heights. \$1,200 for an instructor's salary and operation of a student filmmaking workshop. (Third year of support.)

Burnt Hills-Ballston Lake PTA Council. \$950 for film rentals for a community film series. (Third year of support.)

Center for Understanding Media, New York City. \$29,200 for a series of experimental film programs for children and for statewide showings of films for young audiences in a portable structure. The Center's purpose is to develop discriminating audiences for all forms of communication.

Chautauqua-Cattaraugus Library System, Jamestown. \$23,770 for expanding its 16mm film collection and for the salary of a film librarian.

The Children's Art Carnival, New York City. \$3,361 for a teacher's salary and equipment for a filmmaking workshop for inner-city children. The Carnival, which is sponsored by The Museum of Modern Art, serves public and private schools, mostly in Harlem, and has participated in Headstart and day care programs and contributed to the activities of many other inner-city community centers.

Children's Center, New York City. \$750 for operation of a filmmaking workshop for socially maladjusted and emotionally disturbed boys.

City Center Cinematheque, New York City. \$30,000 for ticket subsidy aimed at expanding the audience for repertory cinema.

Columbia County Council on the Arts, Chatham. \$184 for production of a community film series. (Second year of support.)

The Community, A Free School, Willow. \$1,700 for a teacher's salary, equipment rental, and film processing costs for a student filmmaking workshop on the elementary school level.

Corning Glass Center. \$750 matching funds for rental of the *Civilisation* film series for showing to a Southern Tier audience.

Cultural Council Foundation, New York City. \$15,000 for salaries and equipment rental for the *Movies in the Parks* program.

Dance Films Association, New York City. \$1,200 for preparation of a catalog of films on the dance, and to help support the Association's third annual conference.

Educational Film Library Association, New York City. \$17,000 for salaries and the publication of a critical bibliography of films on drugs and drug abuses. The Association catalogs, evaluates, and serves as a reference center for information about educational and other non-commercial short films.

Film Forum, Syracuse. \$10,000 for teachers' salaries and rental of equipment for cooperative filmmaking courses in twelve high schools.

The Film Society of Lincoln Center, New York City. \$25,000 for production costs of the eighth New York Film Festival; \$25,000 for increased use of film in the education program of thirty-nine upstate communities. (Second year of support.)

Film Workshop of Westchester, White Plains. \$3,500 for film stock, processing, and duplicating expenses for a filmmaking workshop for adults.

Fordham University Film Study Institute, New York

City. \$1,510 for speakers' fees for a film study workshop for teachers.

Friends of the Lakeview Library, Rockville Centre. \$1,200 for film rentals for a film series sponsored by this private voluntary library serving a predominantly black community.

Hamilton-Madison House, New York City. \$2,500 for a teacher's salary and supplies for a teen-age filmmaking workshop.

Henry Street Settlement, New York City. \$20,000 for salaries of three teachers for a filmmaking workshop for teen-agers in the Arts for Living program.

The House, New York City. \$700 for production expenses of a documentary film on dancer Meredith Monk.

International Film Seminars, New York City. \$1,000 for scholarships for students and teachers attending the annual Robert Flaherty film seminar.

The Loft Film and Theatre Center, Bronxville. \$17,000 for teachers' salaries, rental of equipment, and film stock for a filmmaking workshop for children and young adults; \$13,000 in matching funds for research in the teaching of Super-8 filmmaking. (Second year of support.)

Long Beach Public Library, \$2,050 for salaries and equipment for a young people's filmmaking workshop.

Horace Mann School, Bronx. \$500 for operation of a film animation workshop for teachers. (Second year of support.)

Millennium Film Workshop, New York City. \$15,500 for administrative salaries and honoraria for filmmakers exhibiting their films.

Monroe County Library System, Rochester. \$15,000 for expanding its 16mm film collection for member libraries.

Mt. Vernon Public Library. \$245 for production costs of a community film series.

The Museum of Modern Art, New York City. \$4,400 for screenings for community film workshop students during the summer of 1971; \$20,000 for research conducted by Shirley Clarke in the technology and aesthetics of half-inch videotape.

Nassau Library System, Garden City. \$6,050 in matching funds for long-term leasing of feature films for member libraries.

National Black Theatre Workshop, New York City. \$1,500 for production costs of a filmed tribute to Malcolm X.

New York Film Council, New York City. \$500 for administrative costs of a symposium on the teaching of film. The Council serves as a general forum for film professionals.

New York State Art Teachers Association, Scotia. \$495 for production costs of the second annual New York State Youth Film/Media Show at which work by high school students is exhibited.

New York University Film Club, New York City. \$980 for the salary of a teacher for a Sunday filmmaking workshop for underprivileged teen-agers.

Newburgh Free Library. \$500 for production costs of a community film series.

Nineteenth Ward Community Association, Rochester. \$10,850 for an expanded filmmaking workshop for inner-city youth.

Onondaga Library System, Syracuse. \$1,500 for expansion of a 16mm film collection.

The Parrish Art Museum, Southampton. \$800 for film rentals for a community film series.

Photographic Studies Workshop (subsequently called *Visual Studies Workshop*), Rochester. \$23,800 for administrative and operating costs of a visiting artists program and the development of

a media center. The Workshop's courses are offered to students under the auspices of the State University of New York.

Plattsburgh Film Society. \$392 for production costs of a community film series.

Reed Middle School, Central Islip. \$2,599 for operation of an after-school filmmaking workshop for elementary school students.

Rochester International Film Festival, \$20,000 in matching funds for production costs of the Festival's initial activities.

Tompkins Square Community Center, New York City. \$700 for administrative costs and production of a film about the Center.

Upper Hudson Library Federation, Albany. \$7,600 for operation of a filmmaking workshop for inner-city youth; \$9,950 for the preparation of an index of film periodicals. (Second year of support.)

WNYE-TV (Channel 25), Brooklyn. \$800 for processing ten kinescopes for *The Moving Image* television series sponsored by the New York City Board of Education.

Young Filmmaker's Foundation, New York City. \$61,500 for expanded activities including workshops for teen-agers and teachers and providing related information to other groups; \$35,000 for the formation of the Media Equipment Resource Center—a 16mm and Super-8 film equipment pool serving new film workshops throughout the State. (Fourth year of support.)

Youth Film Distribution Center, New York City. \$15,000 for administrative costs and to support publication of a catalog of films made by young people and the preservation of such original films. (Second year of support.)

"something to look at...something to create"
Opposite: Elementary school filmmaker at The Community in Willow.



Film rentals assisted in 1970-71

Parenthetical numbers indicate two instances of assistance, the first of which was supported by 1969-70 funds.

Annandale-on-Hudson

Bard College

Babylon

Babylon High School

Blauvelt

The Rockland Project School

Brightwaters

Bay Shore-Brightwaters Public Library

Bronx

The Bronx High School of Science

Buffalo

Grover Cleveland High School, State University of New York

Burnt Hills

Burnt Hills-Ballston Lake Central School District (2)

Canandaigua

Canandaigua Academy (2)

Chatham

Columbia County Council on the Arts

Holland Patent

Holland Patent Public Schools

Huntington Station

Holy Family Diocesan High School (2)

Jericho

Jericho Public Schools

Lockport

Kenan Center

Mamaroneck

Rye Neck High School

Middletown

Orange County Community College (2)

Mount Kisco

Bedford Public Schools, Mount Kisco Public High School

New Rochelle

Iona College

New York City

The Bernard M. Baruch College of the City University of New York, Calhoun Upper School Library, The City College of the City University of New York, The Chapin School, Collegiate School, Elizabeth Irwin High School, Goddard-Riverside Com-

munity Center, Notre Dame School, Marymount School, Our Lady of Fatima

Peekskill

Peekskill High School

Plainview

Plainview-Old Bethpage Public Schools (2)

Port Washington

Port Washington Teachers Association

Potsdam

State University College

Rochester

The Harley School (2), West Irondequoit Central School District

Rye

Rye Country Day School, School of the Holy Child

Scarsdale

Scarsdale High School

Schenectady

Union College

Scotia

Lincoln Elementary School

South Fallsburg

Sullivan County Community College (2)

Syracuse

New York State Fair Art and Home Center

Syosset

Syosset Public Schools (2)

Valhalla

Westchester Community College

Webster

Webster Central School

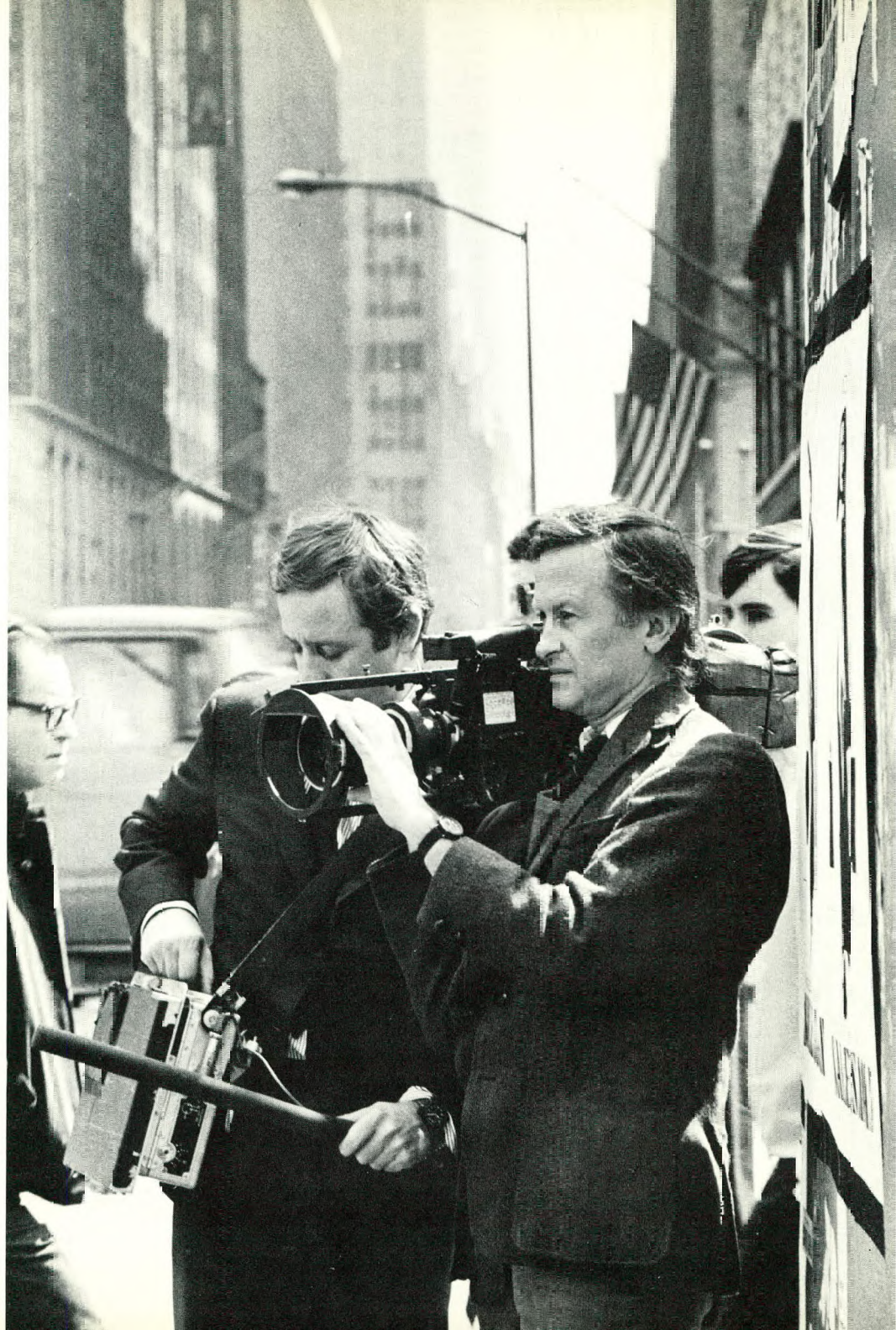
Wilson

Wilson Central School

Yonkers

New York State Library Administrators Conference

Opposite: Albert Maysles, shown here with his brother in New York City, was an active participant in the Film Bureau's speaker program. "Control . . . consists of letting it happen. It's like talking to someone you're in love with. You reach the point where you're just listening. It's as though you were paddling a canoe and then you just let it go on its own. Sort of guide it along but without the paddle."—Albert Maysles in Production Notes for "Salesman."



Speakers' appearances arranged in 1970-71

Parenthetical numbers refer to multiple appearances at one institution.

Annandale-on-Hudson

Bard College/*George Bouwman, D. A. Pennebaker*

Burnt Hills

Burnt Hills High School/*Jaime Barrios, Daniel Di-Nicola (9)*

Buffalo

State University of New York/*Bruce Baillie, Ed Emshwiller, Robert Frank, Albert Maysles, Victoria Schultz*

Chatham

Columbia County Arts Council/*Fred Silva (3)*

Clinton

Hamilton College/*Ed Emshwiller, Gordon Hitchens*

Garden City

Adelphi University/*Albert Maysles*

Nassau Community College/*Ed Emshwiller, Paul Falkenberg*

Great Neck

Great Neck Media Conference/*Rodger Larson*

North Shore Community Arts Center/*James McBride, Susan Rice, Andrew Sarris (2), John Simon*

Kiamesha Lake

New York State Council for Social Studies/*David Loeb Weiss*

New York City

The Christophers/*Anthony Schillaci (2)*

City College of the City University of New York/*Carl Lerner*

Goddard-Riverside Community Ctr./*Bruce Spiegel*
Public Theater/*Nathan Farb (2)*

Port Washington

Port Washington Teachers Assoc./*Arthur Barron*

Rochester

The Harley School/*Martin Dworkin*

Rye

Rye Country Day School/*George Bouwman*

Scarsdale

YM-YWHA/*Andrew Sarris*

Syosset

Syosset Public Schools/*Joseph Gelmis, Albert Maysles, Jane O'Connor*

Utica

Utica College of Syracuse University/*D. A. Pennebaker*

White Plains

Council for the Arts in Westchester/*Rodger Larson*

Yonkers

Hudson River Museum Women's Auxiliary/*Rodger Larson*

Yorktown Heights

Yorktown Heights High School/*George Bouwman*

Five-year comparison of aid to community film series, film courses, and speakers' appearances

	<i>Council Support</i>	<i>Local Support</i>	<i>Sponsors</i>
1970-71	\$26,000	\$56,000	73
1969-70	20,200	47,200	71
1968-69	17,100	32,700	62
1967-68	11,600	21,840	32
1966-67	8,600	8,000	5

TV/Media

Until now, the association between art and television has been mostly manifest in television programs *about* the arts. Usually such programs have appeared as features of public television. In 1970-71 the Council provided for substantial increase in this type of programming through grants to the public TV stations of the New York Network. It also provided significant support in connection with a less familiar phenomenon—the accelerating interest of artists in the creative use of the medium itself.

Television as art, or what has come to be called video art, has developed over the past fifteen years in three distinct strands. Artists with electronic skills have transformed old TV sets into the dazzling “light machines” that have appeared in galleries and museums, and some have developed video colorizers and synthesizers which permit electronic “painting.” A relative few have penetrated the engineers’ citadels of broadcast television to create experimental videotapes with the full palette of the switching consoles. A larger number, working since 1967 with half-inch portable video systems from Japan, have explored the potential of videotape to reach out and open circuits of communication within a variety of small communities—giving substance to attitudes and concerns which monolithic broadcast television has ignored to a point of near obliteration.

The following listing in this new area of Council involvement suggests the extraordinary potential of the medium still to be explored as we go forward into tomorrow’s wired nation.

Russell Connor

TV/Media assistance in 1970-71

American Crafts Council, New York City. \$36,380 for organizing a Contemporary Cultural Informa-

tion Center—a videotape exhibition facility operated by People’s Video Theatre.

American Foundation on Automation and Employment, New York City. \$48,000 for administrative salaries of the Intermedia Institute and the presentation of a series of eleven concerts at Automation House by multimedia artists and composers exploring new uses of electronic technology in music.

The Block of 7th Street Media Project, New York City. \$25,000 for the continuation and expansion of a media workshop, a design workshop, and photo lab and gallery projects with youth from the Lower East Side.

Center for Understanding Media, New York City. \$35,000 for the compilation and maintenance of a videotape archive by the Raindance Corporation, and for the publication costs of three issues of a video newsletter, *Radical Software*.

Cornell University, Collaborations in Art, Science and Technology, Ithaca. \$25,000 to support the collaboration of creative and performing artists, technologists, and scientists by sponsoring seminars, lectures, and workshops in the Finger Lakes Region, and for a multimedia poetry tour of upstate New York.

Dance Channel-Visual Services (subsequently called *Video Exchange*), New York City. \$10,400 for the production of videotapes that can improve on dance notation by providing a choreographic record for study and analysis and can be used for multimedia presentations.

Educational Broadcasting Corporation (WNET, Channel 13), New York City. \$60,000 to develop the Artist’s Television Workshop and enable five artists to experiment with videotape for broadcast on Channel 13; \$7,500 for production of up to one hundred poetry “station breaks” consisting of children reading their own poetry; \$54,000 for an equipment pool of one-inch color and half-inch black and white video equipment for artist-com-

munity use; and \$15,000 for the National Educational Television production of the Paper Bag Players' *Dandelion* for the 180-station public television network.

The Educational Television Council of Central New York (WCNY, Channel 24), Syracuse. \$10,000 for videotaping and broadcasting composer Eric Salzman's environmental multimedia work *Feedback*.

Global Village, New York City. \$35,000 for the operation of community-oriented video workshops and to make portable television equipment available to interested artists for experimental purposes.

Long Island Educational Television Council (WLIW, Channel 21), Garden City. \$21,000 for the production of thirteen half-hour programs on the cultural contributions of different ethnic groups in Long Island, and to continue the Community Calendar program of local events.

Mohawk-Hudson Council on Educational Television (WMHT, Channel 17), Schenectady. \$79,100 for operation of a mobile unit for cultural programming, and for a half-year residency at the station by Aldo Tambellini.

Port Washington Public Library. \$31,000 for a community program promoting the arts, humanities, and social awareness through use of film and other media, particularly portable videotape systems.

Regents Television Fund, Albany. \$13,000 for the production of a thirteen-part school television series, *Film and Society*, exploring such American film types as the Western, the Musical, and the Gangster Film.

Rochester Area Educational Television Association (WXXI, Channel 21), Rochester. \$16,000 for the production of a one-hour color presentation of the Brockport Dance Ensemble performances and (in cooperation with the Rochester Museum and Science Center) four half-hour black and white specials.

Rochester Museum and Science Center. \$73,500 to create, in conjunction with Videofreex, a Media Bus to serve museums, schools, and community organizations, and to establish an equipment pool of portable video equipment for artist-community use.

South Street Seaport Museum, New York City. \$36,500 for live presentations at the Seaport Theatre, and for long-range development costs of a sound and light production.

Southern Tier Educational Television Association (WSKG, Channel 46), Binghamton. \$18,950 to produce local cultural programming from WSKG-TV; and \$50,000 for the establishment of a Community Center for Television Production under the administration of Ralph Hocking, director of the Experimental Television Center at State University of New York at Binghamton.

Supernova, New York City. \$32,000 for the operation of workshops in photography, silk-screen, printing, mythology-poetry, video, sound, film, and children's art.

Unit Productions Unlimited, Garden City. \$3,000 for production costs of six studio interviews and discussions with artists from Long Island for broadcast on WLIW.

Video Arts Research, New York City. \$35,000 for the production of videotapes by Jackie Cassen and other media artists for distribution through universities and cable television.

Western New York Educational Television Association (WNED, Channel 12), Buffalo. \$65,000 for the production of a half-hour color program on New York State artist Charles Burchfield, and for taping a series of music concerts presented by associates of the Center of Creative and Performing Arts at the Albright-Knox Art Gallery.

"to reach out and open circuits of communication"
Opposite: People's Video Theatre in Chinatown.



Literature

Direct Council aid to literature, heretofore concentrated in the Poets and Writers program, took a variety of forms in 1970-71, sharing with many of the Council's film and TV activities an approach that treats the medium—in the present case, language—as a living, dynamic process.

This is a primary intent of the program of the Teachers and Writers Collaborative, which brings writers into school classrooms to work with students and teachers as they experiment with the humor and power and usefulness of language in connection with real life experience. Poems written by participating elementary school students will reach a wide audience as a result of Council support (and matching funds from the National Endowment for the Arts and the Corporation for Public Broadcasting) for the creation of TV “station breaks” in which children read their own poetry. Produced and broadcast by WNET in New York City, they will be made available to public TV stations across the State.

The well-organized Poets and Writers program, under which the Teachers and Writers Collaborative first received Council assistance, continues as the single most important expression of the Council's activity in the literary arts. A detailed description of the program's accomplishments in 1970-71 follows the listing of grants.

Constance Eiseman

Council assistance in 1970-71

The Academy of American Poets, New York City. \$4,500 for two non-professional writing workshop programs of fifteen sessions each for approximately sixty teachers seeking in-service credit; for fifteen seminars on contemporary Spanish poets and

novelists for approximately thirty Spanish-speaking teachers of non-English-speaking students; and for eight demonstration seminars on the teaching and learning process for a combined audience of teachers, parents, and students. Approximately \$3,775 of the total went for fees to participating poets. The Academy, organized in 1934, has been making special efforts to create model educational programs for adaptation by other institutions.

Coordinating Council of Literary Magazines, New York City. \$30,000 for the establishment of an experimental printing and distribution center for “little” magazines; \$100,000 for publication costs and author's fees incurred by literary and other arts magazines. Financial assistance, based on the recommendation of rotating committees with members who donate their time, has been given to such publications as *Adventures in Poetry*, *Alcheringa*, *Anonym*, *Aperture*, *Ararat*, *Art and Archaeology Newsletter*, *Azu*, *Ballet Review*, *Black Theatre*, *Bones*, *Chelsea*, *Dance Perspectives*, *The Drama Review*, *Epoch*, *Etcetera*, *Extensions*, *First Issue*, *For Now*, *Fourth Street I*, *Friendly Local Press*,

“... sharing with many council activities... an approach that treats the medium as a living dynamic process”

Opposite: James T. Farrell participating in the St. Mark's Church in-the-Bowery Poetry Project. “The public recognition of the arts should be a beginning toward a public understanding of the arts, and this can be one of the most important and healthy developments in our society.... I hope there are more of such occasions. I don't consider myself a good reader—I feel a little embarrassed. It was only the second or third time I'd ever read my poetry. (I'm not so sure about my poetry; I am about my prose.)

But I had a feeling of intimacy with the audience at St. Mark's. It was responsive, and I was certain I was communicating. I liked the audience because it liked me... I was pleased to have the opportunity to participate.”



Gnosis, The Greenfield Review, Hanging Loose, Home News, The Hudson Review, Intrepid, Liberator, Magazine, Merlin's Magic, Modern Poetry Studies, NEW: American and Canadian Poetry, New York Element, La Nueva Sangre, Paunch, Penumbra, Salmagundi, Survivor's Manual, What's Happening?, and The World. Approximately \$11,-250 of the total went for payments to authors. The Coordinating Council of Literary Magazines was begun in 1967 with a \$50,000 grant from the National Endowment for the Arts to encourage the growth of non-commercial literary magazines and, through them, to encourage independent writers. Of the eight hundred such magazines currently being published in the U.S., approximately 175 originate in New York State.

St. Mark's Church In-the-Bowery Poetry Project, New York City. \$7,500 for the continuation of regular Wednesday evening readings, and for five weekly workshops in poetry and prose writing (one of them bilingual) over a period of forty-four weeks. Approximately \$4,900 of the total went for payments to participating poets and writers.

Teachers and Writers Collaborative, New York City. \$39,500 for fifteen workshop projects with a cumulative total of 550 sessions in New York City schools, and for two out-of-school projects. Approximately \$24,500 was paid to participating poets and writers. The Collaborative, begun in 1968 with a grant from the U.S. Office of Education, brings together teachers, writers, and students to create an atmosphere in which the study of language is a living process and encourages students to produce literature which is meaningful to them.

Westbeth Corporation, New York City. \$2,000 for four public readings and one writers' workshop project of ten sessions. Approximately \$1,200 of the total is for writers' fees. The overall aim was to assist the poets and writers of the Westbeth artists' housing project in opening that unique community to the public.

Poets and Writers

This program, which is aimed at broadening public acquaintance with contemporary creative writing, now involves poets, fiction writers, and playwrights who participate in readings, workshops, and residencies. It offers staff assistance for the planning of such activities in addition to providing partial financial support for fees of participating writers. Starting with fifteen pilot poetry readings in 1967, it has grown to a point where it supported 250 diverse literary events during the past year. Sponsors have included libraries, museums, art centers, and outdoor parks as well as the more predictable schools and universities. In all, about two hundred different sponsoring organizations have received help from the program since 1967.

Poets and Writers provides a consulting and advisory service which enables groups to choose writers best suited to their needs. The service is not restricted to groups requesting financial help and, in fact, about one hundred New York State groups have used the advisory service without reference to financial assistance. It also acts as a clearing house for information about contemporary writers for the use of prospective sponsors. Interested groups may obtain a list of about seven hundred participating writers (half of whom live in New York State), another of black and Spanish-speaking writers, a compilation of films about contemporary poets and poetry, and another of currently available poetry anthologies. Suggestions from participating writers, published for the use of organizers of readings and workshops, help make each visit as effective as possible.

Until this year the majority of sponsors were colleges and universities. New demand from public elementary, junior high, and high schools, however, now puts them at the forefront of sponsor

Opposite: Gregory Orr and Erica Jong at City Hall Park in New York City.



categories. Writers' school visits have often been made possible by PTA funds or through the co-operation of neighboring universities. To keep pace with student interest, teachers have requested independent visits from writers. Of the program's total 1970-71 audience, some two thousand were teachers who were reached through training programs, in-service credit courses, or conferences.

The program now emphasizes the importance of student writing with reference to a professional.

About one hundred of this year's achievements involved workshop sessions in which students were able to work continuously with one writer, and residencies, with a writer invited to stay for several days, were twice those of last year.

The Poets and Writers program is now administered for the Council by Poets & Writers, Inc.

Galen Williams, Executive Director
Poets & Writers, Inc.

Five-year comparison of Poets and Writers

	<i>Council Support</i>	<i>Writers' Fees</i>	<i>Poets and Writers</i>	<i>Appearances</i>	<i>Audience</i>	<i>Sponsors</i>
1970-71	\$13,550	\$35,225	79	243	24,050	103
1969-70**	8,725	22,800	50	146	14,365	46
1968-69	10,695	27,605	49	106	12,190	58
1967-68	6,755	17,490	32	67	8,375	48
1966-67	1,520	3,595	13	15	1,875	12

**Revised after the previous annual report.

Appearances supported in 1970-71

Albany

The Arts Center/*John L'Heureux*
Harmanus Bleecker Public Library/*Michael Rutherford, Paul Weinman*

Annandale-on-Hudson

Bard College/*Jerome Rothenberg, Diane Wakoski*

Ardsley

Ardsley High School/*Charles Simic*

Aurora

Wells College/*Michael Benedikt*

Binghamton

State University of New York/*John Logan, Raphael Rudnik*

Brewster

Green Chimneys School/*Dick Lourie*

Bridgehampton

Hampton Day School/*Art Berger, Ted Berrigan, Michael Brownstein, Dick Gallup, David Ignatow, Toby Olson, Ron Padgett, Nancy Sullivan, Robert Vas Dias, Anne Waldman*

Bronx

The Academy of American Poets and the Parks,

Recreation and Cultural Affairs Administration of the City of New York/*Ned O'Gorman*
Teachers and Writers Collaborative at P.S. 54/*Miguel Ortiz*

Brooklyn

Abraham & Straus (at the Brooklyn Public Library)/*Robert Vas Dias*

The Academy of American Poets and the Parks, Recreation and Cultural Affairs Administration of the City of New York/*John Ciardi, Clarence Major, Charles Reznikoff*

Brooklyn Public Library/*John Ciardi, Sean O'Cruidain, Norman Rosten*

Kingsborough Community College/*Kenneth Koch, Audre Lorde, G. C. Oden*

P.S. 169/*William Zavatsky*

P.S. 195/*Kenneth Koch, William Zavatsky*

New York State Education Department, Division of the Humanities and the Arts (at Public School District No. 2)/*Kenneth Koch*

Buffalo

Buffalo Jewish Center/*Irving Feldman*
Canisius College/*George P. Elliott, X. J. Kennedy, Thomas Kinsella, John L'Heureux, Dan Masterson, Ned O'Gorman*

Canisius College (at Canisius and Timon High Schools)/*X. J. Kennedy, Dan Masterson, Thomas Kinsella*

D'Youville College/*Dan Masterson*

D'Youville College (at Holy Angels Academy)/*Dan Masterson*

Outriders Poetry Program of the State University of New York (at Bennett, Kensington, and Riverside High Schools)/*Shirley Kaufman, Carolyn Kizer*
State University of New York/*Shirley Kaufman, Carolyn Kizer, Kenneth Koch*

Carmel

Carmel Central School District/*Michael Dennis Browne*

Cazenovia

Cazenovia College/*Diane Wakoski*

Chenango Forks

Chenango Forks Central School/*John Logan*

Cortland

State University College/*Cid Corman, Gregory Corso, Joel Oppenheimer, Mark Strand*
Transition Workshop Series (at Cortland Junior-Senior High School)/*Carol Berge, Dan Masterson, Thomas Milligan, Robert Vas Dias, Thomas Williams*

Delhi

Delaware Academy/*John Logan*

Deposit

Deposit Central School/*Milton Kessler*

Douglaston

P.S. 98/*Raymond Patterson*

East Hampton

East Hampton High School/*Edward Field*

Endwell

Maine-Endwell Senior High School/*Milton Kessler, Kenneth Koch*

Flushing

York College of the City University of New York/*Diane Wakoski*

Freeport

Freeport High School/*Raymond Patterson*

Glen Head

Glenwood Landing School/*Raymond Patterson*

Hamilton

Colgate University/*Carol Berge*

Hancock

Hancock Central School/*Milton Kessler*

Hempstead

Hofstra University Upward Bound Program/*Peter Kane Dufault, Raymond Patterson, Sonia Sanchez*
Hempstead School District (Fulton and Washington Schools)/*Raymond Patterson*

Hicksville

Hicksville High School/*Edward Field*, G. C. Oden*

Hoosick

Hoosac School/*Michael Dennis Browne, Diane Wakoski*

Ithaca

Cornell University/*Russell Banks, Jonathan Baumbach, Michael Benedikt, Robert Creeley, Milton Kessler*

Johnson City

Johnson City High School/*John Logan*

Katonah

Katonah Village Improvement Society and Village Library/*James T. Farrell, Jerome Mazzaro, Adrienne Rich*

Kenmore

Kenmore West Senior High School/*Dan Masterson*

Keuka Park

Keuka College/*Howard Nemerov*

Middletown

Orange County Community College/*Laurence Josephs*

Nanuet

Nanuet Junior-Senior High School/*Dan Masterson*

New City

Laurel Plains Grammar School/*Dan Masterson*

New Hyde Park

Wickshire School/*Raymond Patterson*

New Paltz

Mid-Hudson School Study Council/*Ron Padgett*
State University College/*Theodore Weiss*

New York City

The Academy of American Poets and the Parks, Recreation and Cultural Affairs Administration of the City of New York/*Erica Jong, Stanley Kunitz, Julio Marzan, Kathleen Norris, Gregory Orr, Miguel Ortiz, Edgar Paiewonsky, Pedro Pietri, William Zavatsky*

The Asia Society/*Adrienne Rich*

City College of the City University of New York/*Carol Berge, Mari Evans*, Eve Merriam*, Raymond Patterson**

Contemporary Poets and Composers/*Richard Howard*



New York City *(continued)*

Public School District No. 1/*Ron Padgett*
 Teachers and Writers Collaborative at Fordham
 University School of Education/*Art Berger, Kenneth Koch, Phillip Lopate, Dick Lourie, Miguel Ortiz, Ron Padgett, Charles Russell, Ruby Saunders*
 Teachers and Writers Collaborative at the P.S. 17
 Clinton Project/*Clarence Major*
 Whitney Museum of American Art/*John Perreault*

Norwich

Norwich City School System/*Kenneth Koch, John Logan*

Oneonta

Hartwick College/*James Wright*

Oswego

State University College/*Morton Marcus*

Oyster Bay

State University College at Old Westbury/*David Ignatov, Clarence Major, Jerome Rothenberg*

Potsdam

Clarkson College of Technology/*J. V. Cunningham*, Donald Justice*, X. J. Kennedy*

Port Washington

Carrie Palmer Weber Junior High School/*Dick Lourie*

Rochester

Nazareth Academy/*Francesca Guli*
 Nazareth College of Rochester (at the Religious Arts Festival of the Central Presbyterian Church)/*Denise Levertov*
 Rochester Jewish Young Men's and Women's Association/*Audre Lorde, Harvey Swados*
 Rochester Jewish Young Men's and Women's Association and the Board of Education (at Madison and Monroe High Schools)/*Audre Lorde, Harvey Swados*

Roslyn

East Hills School/*Raymond Patterson*
 Harbour Hill School/*Raymond Patterson*

Saratoga Springs

Skidmore College/*Phyllis Thompson, John Unterecker, Diane Wakoski*

Sea Cliff

Sea Cliff Elementary School/*Ron Padgett*

Spring Valley

Kakiat Junior High School/*Raymond Patterson*
 Ramapo Central School District No. 2/*William Stafford*
 South Madison Elementary School/*Raymond Patterson*
 Spring Valley High School/*Raymond Patterson*

Staten Island

The Academy of American Poets and the Parks, Recreation and Cultural Affairs Administration of the City of New York (at P.S. 40)/*Richard Lewis*

Stone Ridge

Rondout Valley Central School/*Dick Lourie*

Suffern

Rockland Community College/*Dan Masterson, William Stafford*
 Suffern High School/*Dan Masterson*

Syosset

Syosset High School/*Richard M. Elman*

Syracuse

New York State English Council/*Kenneth Koch*
 Central Technical High School/*Stephen Dunn, Donald Justice**
 Corcoran High School/*Donald Justice, Ross Talarico**

Tarrytown

Marymount College/*Allen Ginsberg*

Tonawanda

D'Youville College (at Cardinal O'Hara High School)/*Dan Masterson*

Troy

Rensselaer Polytechnic Institute/*Mitchell Goodman*

Vestal

Vestal Junior High School/*Milton Kessler*

Wappingers Falls

Wappingers Central School/*May Swenson*

Watervliet

Hye Monthly Forum/*Harry Barba*

Waverly

Waverly Junior High School/*Milton Kessler*

Williamsville

Outriders Poetry Program of the State University of New York at Buffalo (at Williamsville North Public High School)/*Shirley Kaufman*

Opposite: Sonia Sanchez at the Upward Bound Program at Hofstra University. "...keep on holden yo' head higher/cuz yo' besssst is yet to coooooome."



LIBRARY RESOURCES

The New York Public Library is a unique cultural resource. Officially called The New York Public Library, Astor, Lenox, and Tilden Foundations, it was formed in 1895 under an act of the State Legislature. Though located in New York City, it is an organization with statewide use. While its primary support is from private sources and it is legally and politically independent of the New York City government, it is a "public" library in the sense that it is open to everyone free of charge. In fact, it is the only large research library in New York State which is open to the public.

Facts and figures about The New York Public Library call forth superlatives. With five million volumes and over ten million items of manuscript materials, maps, prints, and sheet music, it is by far the largest library in New York State and the

"... the only large research library in New York State which is open to the public"

Opposite: Main reading room of the New York Public Library at Fifth Avenue and 42 Street in New York City. Joseph Green Cogswell, who planned the Astor Library which constitutes the nucleus of today's vast institution, dedicated it in 1854 to "enable the scientific enquirer to track the progress of knowledge and discovery, furnish to practical industry the help and guidance required from books, call up to the student the past, in all the wide range of imagination and thought, and provide the best and healthiest intellectual food for the minds of all ages and classes." A century later, Barbara Tuchman conducted most of the research for The Guns of August in the main reading room; Allied Chemical Corporation, Macy's, The New York Times, and the Metropolitan Life Insurance Company were using the library as a necessary source of information; and atomic research for the Manhattan Project drew heavily on the great collections.

pivot of a network of the State's research and reference libraries. It is also the most actively used library in the Western world, recording nearly a million users annually and providing museum and exhibition services to many additional hundreds of thousands. Informational services provided in the Library are augmented by telephone and correspondence and through monographs and serial publications.

The public which uses the Library generally assumes because of its name that all these research facilities are supported by public funds; and, in fact, the branch services of The New York Public Library are supported by the city. The research facilities, faced with increased operating costs and mounting demand on services but limited income from endowment and private contribution, have only skirted financial disaster for many years. In 1968, a study conducted by the American Council of Learned Societies concluded that both city and State funds would be necessary if the Library were to continue its current activities, let alone grow. In the following year, New York City contributions narrowly averted curtailment of services, but the Library's financial difficulties were still acute.

The appropriation that Governor Rockefeller proposed for the New York State Council on the Arts in 1970-71 enabled the Council to grant The New York Public Library a total of \$2,300,000 to meet pressing needs during the past year. The great part of this sum was applied to the continuation of regularly scheduled public service activities of the research facilities at the Central Research Library at Fifth Avenue and 42 Street, the Library Annex on West 43 Street, and the Library and Museum of the Performing Arts at Lincoln Center.

Ellen Thurston



PERFORMING ARTS PROGRAM

In 1970-71 the Council assisted well over 450 applicants throughout New York State in connection with performing arts activities. Both in number of organizations and in dollar amount the greatest part of this aid centered on musical performances, with grants ranging from the \$200 awarded the Vocal Music Department of the Massena High School to \$360,000 for the Buffalo Philharmonic Orchestra. The reasons for this concentration are to be found, on the one hand, in the severe plight of our State's most distinguished orchestras and ensembles and, on the other, in a particularly widespread interest in musical expression.

"...an element of participation that cannot be reproduced by mechanical means"

Opposite: The Pacem in Terris production of Everyman in Warwick. "Man throughout the ages has tried to make general statements concerning the nature of man. Artists, poets, writers have all tried their hand at it with some success at defining that common factor which says that all men are brothers, and at the same time [gives] meaning to man's short time on this small planet at the edge of the Milky Way. Dr. Franck and the artists at Pacem in Terris are among these people. The play is a multi-media rite performed by live actors using prerecorded voices, lights and sound to deliver the sermon-play on man. Everyman is presented in the background of his accomplishments and failures. He must search for himself; understand why he hates all other men; realize that he hates himself even more. But once he discovers that his face is a reflection of his soul he is able to establish love for other men and find his salvation . . . It is a lesson. It is an experiment. It is a mixture of the classic with modern . . . and it is beautiful."—Thomas J. Kneiser in the Warwick Valley Dispatch.

As the following pages show, the fields of dance and theatre also received appreciable assistance during the past year, and the Council continued previous support of children's theatre and its own Touring Program and The Composer in Performance. Performing arts activities reported in previous years under such headings as Festivals and Special Projects (including the residency program administered by the State University of New York Office of University-Wide Services) are now treated under the appropriate discipline. Because of this organization of information, which was adopted to give the most accurate picture of the Council's vastly expanded work during 1970-71, assistance to a single organization may appear under several discipline headings, corresponding to the diversity of its activities which had Council support.

It might seem difficult to explain the appeal that the performing arts have for the people of New York State. In an age of color television, stereo discs, tapes, and films, artistic expression can be delivered to each citizen in the comfort of his home at very little cost and with extraordinary faithfulness. Why, then, do so many insist on buying the tickets, paying the babysitter, and all too often suffering the broken seats and the poor acoustics of the local high school gymnasium? Perhaps the reason is that the live performing arts involve an element of participation which cannot be reproduced by mechanical means. For lack of a more scientific term, there is a "magic" to a live performance before a live audience which is both unique and compelling. Most of us who have had the opportunity of sharing such an experience prove its power by the efforts we make to find it again.

Richard d'Anjou

Dance

In New York City it is possible to see several dance events on almost any day of the year. Statewide dance activity is also significant now, with professional resident companies established in several upstate centers. Festivals, summer projects, and concert performances take dance farther afield, and elementary and secondary schools have begun to open their stages and gyms to professional dance groups as well as local non-professionals.

Dance, justly termed America's most significant cultural export, goes to all parts of the world. All but a small portion originates in New York, which, it should be noted, has been called the Dance Capital of the World. Even by the standards of a poor European or South American country, however, our dancers and dance companies are underpaid and underemployed. The major companies struggle with mounting deficits even as attendance rises dramatically.

This situation raised a basic question when the prospect of significantly enlarged State support for dance became a reality in 1970-71—whether support should be concentrated on the most stable and successful organizations or spread as widely as possible. The pattern that emerged was that of major support for major organizations, with smaller groups being given careful consideration. The latter received assistance which was significant for them and their programs, although the dollar amount was relatively small. Of the 89 grants to dance groups, the 5 largest represented 46 percent of the total in amounts of \$100,000 or more, and the 12 largest (\$50,000 or more) represented 66 percent of the total dance allocation. At the low end of the scale, 38 groups received 6 percent of the total in sums of \$900 to \$5,000.

It is safe to say that to a small group a small grant can have more than dollar value, giving recognition and encouragement without making

significant inroads on funds available to large and well-established organizations. This was the basis of allocation of funds to assist dance in New York State in 1970-71.

Stuart Hodes

Dance assistance in 1970-71

American Dance Associates, New York City. \$20,000 for artists' fees and production costs of four new ballets performed by Richard Englund's Dance Repertory Company in Bay Shore, Commack, and Syosset schools; and for development.

American Dance Foundation, New York City. \$50,000 for operating expenses for three weeks of performances at the Brooklyn Academy of Music by the American Ballet Company directed by Eliot Feld.

Mary Anthony Dance Theatre Foundation, New York City. \$5,000 for production costs of two performances of modern dance and a workshop.

Arts Concepts Foundation, New York City. \$5,000 for operating expenses for two weeks of performances including a new work by Sophie Maslow.

Association of American Dance Companies, New York City. \$24,200 for salaries of an executive director and an assistant, and for expansion of administrative and development services to dance companies throughout New York State.

Ballet Concepts, New York City. \$2,000 for choreographers' fees and rehearsal expenses for development of additional ballet repertory for young audiences.

The Ballet Team, New York City. \$10,000 for production costs of *Ballet Gallery*, a new work for presentation at schools, and for administration of fifty statewide school performances.

Ballet Theatre Foundation, New York City. \$200,000 for operating expenses for nine weeks of performances by the American Ballet Theatre at City Center of Music and Drama and the New York State Theatre.

Bar Harbor Festival Corporation, New York City. \$5,000 for administration, production, and artists' fees for performances and workshops by the Bar Harbor Festival Ballet Company in Armonk.

Barnard College, New York City. \$10,000 for administrative costs and artists' fees for Dance Uptown, two series of modern dance concerts directed by Janet Soares.

Bhaskar, New York City. \$3,000 for operating expenses and production costs of six school performances of *Dances of India* and *The World in Dance*.

Brooklyn Academy of Music. \$100,000 for operating expenses for the thirteen-week 1970-71 Festival of Dance including ninety-five performances by the two resident companies (Eliot Feld's American Ballet Company and Merce Cunningham and Dance Company) and two visiting companies (Martha Graham Dance Company and Maurice Bejart's Ballet of the Twentieth Century.) (Third year of support.)

Capital Area Modern Dance Council, Ballston Lake. \$15,000 for operating expenses for six performances by Paul Sanasardo and the School of Modern Dance in cooperation with the Saratoga Performing Arts Center.

Chamber Dance Theatre, Potsdam. \$10,000 for production costs of a new work and for a tour of regional high schools and colleges.

Chimera Foundation for Dance, New York City. \$75,000 for production costs, rehearsal salaries, and apprentice programs of the Alwin Nikolais Dance Theatre and the Murray Louis Dance Company, and for operating expenses for the Dance Theatre Laboratory.

City Center of Music and Drama, New York City. \$200,000 for operating expenses for the eight-week American Dance Marathon at the ANTA Theatre with performances by nine American dance companies, and for educational and community programs including ticket subsidies for children and senior citizens and daytime summer programs for children. (Third year of support.)

Composers and Choreographers Theatre, New York City. \$10,000 for production costs of twenty new works by the ChoreoConcerts Experimental Dance Workshop.

Alice Condodina and Dance Company, New York City. \$5,000 for operating expenses for two performances at the Dance Theatre Workshop.

Cunningham Dance Foundation, Brooklyn. \$50,000 for salaries of an artistic and an administrative director and for artists' fees to maintain the repertory of Merce Cunningham and Dance Company.

Dance Films Association, New York City. \$1,000 for preparation of a catalog of dance films.

Dance Notation Bureau, New York City. \$25,000 for professional fees for documentation of ballets by dance companies in New York State and for development of the Masterpiece Collection, a comprehensive library of ballets.

Dance Theater Foundation, Brooklyn. \$25,000 for development, administration, and operating expenses of The Alvin Ailey American Dance Theater including salaries, rehearsals, and production costs of new works.

The Dance Theatre of Harlem, New York City. \$8,000 for two weeks of workshops and performances at State University of New York campuses in cooperation with the State University of New York Office of University-Wide Services.

Dance Theatre of Rochester. \$1,620 for production costs of school demonstrations and a performance.

Dance Theatre Workshop, New York City. \$25,000 for administration of Jeff Duncan's experimental modern dance workshop and for a series of studio workshops and performances. (Third year of support.)

Dancers Studio Foundation, New York City. \$8,000 for administrative and professional salaries for a series of biweekly workshops for dancers and choreographers directed by Valerie Bettis, and for six performances.

Agnes deMille Dance Theatre, New York City. \$10,000 for the choreography of two new works, including *A Rose for Miss Emily*, to be performed by American Ballet Theatre.

Jean-Leon Destine Afro-Haitian Dance Company, New York City. \$5,000 for operating expenses and production costs of performances in New York State schools.

Eclectic Arts, Williamsville. \$1,000 for production costs of one multimedia dance performance and a workshop.

Eglevsky Ballet Company of Long Island, Massapequa. \$7,500 for production and rehearsal expenses for the performance of the ballet *Sorcerer's Apprentice* for Long Island audiences.

Viola Farber Dance Company, New York City. \$5,000 for production and rehearsal expenses of two performances.

Fine Arts Workshop, New York City. \$3,000 for instructors' fees.

Foundation for American Dance, New York City. \$150,000 for administration and operating expenses of the City Center Joffrey Ballet including one hundred performances, four by the Joffrey II Company.

The Foundation for Modern Dance, New York City. \$25,000 for administration and for production costs of two new works by the Erick Hawkins Dance

Company, including *Of Love*, performed at City Center's American Dance Marathon.

Foundation for the Vital Arts, New York City. \$10,000 for operating and performance expenses of the Eleo Pomare Dance Company.

Mimi Garrard Dance Theatre Company, New York City. \$2,500 for production costs of one performance and one chamber concert.

"...dancers and dance companies...underpaid and underemployed"

Opposite: Performance by the Charles Weidman School of Dance. "By common consent this present dance season is the busiest and the biggest the United States has ever known. More people are going to dance than ever before. It is, as Alexander Ewing, administrator of the City Center Joffrey Ballet puts it, 'the golden age of American dance.' But that is the only thing that is golden about American dance, [which] is facing the most severe financial crisis in its history. Even though it is perhaps the one art form in which the nation effortlessly leads the world; even though, together with rock music and movies, it is one of the art forms most dear to the young; even though it is expanding and proliferating all over the country, dance is in grave trouble.

"The story is the same on all sides. There is not enough money to meet annual deficits. Dancers are woefully underpaid. Musicians and stagehands continue to demand more and more. Production costs are soaring. Dance, unfortunately for its fund-raising, does not happen to be a cultural dinosaur on its last gargantuan legs and, as a result, may well find itself discriminated against by dinosaur lovers at all levels of economic influence. Dancers are expected to subsidize their own art. There's a song by Noel Coward called 'Don't put your daughter on the stage, Mrs. Worthington.' Today there should be a rider that, if you do, don't put her into dance."—Clive Barnes in *The New York Times*.



Martha Graham Center of Contemporary Dance, New York City. \$75,000 for operating expenses of the Martha Graham Dance Company and School including eight performances at the Brooklyn Academy of Music; production costs of a new work by Bertram Ross and a series of three films on Graham technique; and for administration of residencies at State University of New York Colleges (Brockport, Fredonia, Geneseo, Oswego, and Potsdam), State University Centers at Binghamton and Buffalo, and Brooklyn College.

Gudde Dancers, New York City. \$5,000 for operating expenses and documentation of a dance project in New York City schools and production costs of one performance.

The Hampton Center of Contemporary Arts, New York City. \$25,000 for artists' salaries and production costs of twelve modern dance performances throughout the State by the Jose Limon Dance Company.

Hastings Creative Arts Council. \$2,500 for production costs of a street dance festival.

Henry Street Settlement, New York City. \$8,000 for operating expenses for performances by the Rod Rodgers Dance Company at City Center of Music and Drama.

The House, New York City. \$9,000 for administration and production costs of Meredith Monk's multimedia dance center.

Lucas Hoving Dance Company, New York City. \$12,500 for production costs and professional fees for choreographing a new work, and for administrative and production costs of two performances including one at the City Center American Dance Marathon at the ANTA Theatre.

Indo-American Performing Arts Center, New York City. \$8,000 for production costs and performances of classical Indian dances by Matteo and a company of young American dancers including an ap-

pearance at the New York Dance Festival in Central Park.

Interboro Civic Ballet, New York City. \$2,000 for rehearsal and production costs of one performance by the Fred Benjamin Dance Company.

Judith Jacobs Dance Group, New York City. \$2,000 for production costs and performances of a new school dance program called *Supermarket*.

Lydia Joel Associates, New York City. \$3,700 for professional fees and production costs of school performances of *The Dance Showcase* in cooperation with the Bureau for Health and Physical Education of the New York City Board of Education.

Ellen Klein Dance Company, New York City. \$1,000 for production costs and the performance of a new work, *Vampire Freako*.

Pearl Lang Dance Foundation, New York City. \$10,000 for administration and production costs of five performances including one at the City Center American Dance Marathon at the ANTA Theatre.

Lar Lubovitch and Company, New York City. \$9,000 for administrative and professional fees and for production costs of a concert series at the New York Shakespeare Festival Public Theater.

Merle Marsicano Dance Company, New York City. \$1,000 for professional fees for the performance of works choreographed by Merle Marsicano.

Helen McGehee Dance Education Theatre Fund, New York City. \$1,000 for an intern in dance administration.

Metropolitan Buffalo Association for the Dance. \$15,000 for production and rehearsal costs of one new work, *Monterey Legend*, and one revival, *Carnaval*, to be performed by the Niagara Frontier Ballet, and for one performance for a young audience.

Modern Dance Artists, New York City. \$14,270 for

administration and operating expenses of the Paul Sanasardo Dance Company including fifteen performances and additional master classes and seminars throughout the State, and for production costs of a performance at City Center of Music and Drama.

Movements Black: Dance Repertory Theatre, Queens. \$5,000 for artists' fees and production costs of a series of three Harlem concerts presenting works by young choreographers.

The Daniel Nagrin Theatre and Film Dance Foundation, New York City. \$10,000 for rehearsal and production costs of a new modern dance work developed from an improvisational project.

Nassau County Department of Public Works, Division of Recreation and Parks, East Meadow. \$5,000 for administration and production costs of a total of sixteen performances in Nassau County parks by the Afro-American Dance Ensemble, Bhaskar and Shala, Jean-Leon Destine and Dance Company, and the Bernice Johnson Dancers.

Nassau County Office of Performing and Fine Arts, Garden City. \$8,500 for production costs of seventy-two school performances of *What is Dance?* by the Nassau County Dance Ensemble, and for three free performances by professional companies including The Dance Theatre of Harlem.

The National Shakespeare Company, New York City. \$5,000 for salaries and production costs of twenty experimental dance programs at The Cubiculo.

The New York City Ballet. \$200,000 for general operating expenses including administration, production costs, and artists' salaries for fourteen weeks of performances at the New York State Theater.

The New York Dance Festival, New York City. \$35,000 for production costs of thirteen free performances, including four children's matinees, during a period of two weeks. Seventeen com-

panies represented ballet and modern, jazz, ethnic, and avant-garde dance techniques.

New York University Institute of the Performing Arts, New York City. \$10,000 for a professional resident dance company including dancers' salaries and production costs.

New York University School of Continuing Education, New York City. \$4,183 for performances in the Special Events Program by three contemporary companies (Rod Rodgers, Bertram Ross, Paul Sanasardo), three avant-garde companies (Group Motion, Joan Jonas, Yvonne Rainer), and Merce Cunningham and Dance Company.

Niagara Civic Ballet, Niagara Falls. \$3,000 for educational programs in Niagara County schools, a series of public performances, and a film of the productions.

Orange County Ballet Theatre, New Windsor. \$3,000 for dancers' fees for appearances at the Northeast Regional Ballet Festival and for closed circuit television dance programs in local schools.

The Orlando Ballet Company, Huntington. \$1,000 matching funds for two school performances.

Mariano Parra and the Ballet Espanol, New York City. \$8,000 for production and rehearsal costs of school performances of Spanish ethnic dance.

The Parrish Art Museum, Southampton. \$900 for artists' fees for a performance and school demonstrations by the Lelia Katayen Dance Company.

Posey Dance Education Services, Northport. \$2,000 for professional fees for sixteen performances in Suffolk County elementary schools by the All About Dance Company.

Don Redlich Dance Company, New York City. \$7,500 for administration and production costs and dancers' salaries for new works and nine performances of them in New York State.

Roberson Center for the Arts and Sciences, Bing-

hamton. \$15,000 for professional salaries for a regional school of ballet and for the production of a new work by Oleg Briansky. (Fourth year of support.)

Rosary Hill College, Buffalo. \$1,250 for professional fees for a one-day residency by the Erick Hawkins Dance Company.

Royale Dance Theatre, Buffalo. \$7,700 for rehearsal and production costs of a new work, *Steel City*, and for a series of twenty-five lecture-demonstrations in Buffalo schools.

Saratoga Performing Arts Center, Saratoga Springs. \$50,000 for operating expenses involved in presenting four weeks of performances by the New York City Ballet. (Third year of support.)

The Schenectady Museum. \$3,500 for artists' fees and production costs of two performances of a new work, *Cyclometry*, created by Paul Sanasardo for performance in the Museum's circular exhibition area.

The Anna Sokolow Foundation, New York City. \$15,000 for administrative and artists' salaries and a choreographer's fee for a new work and revivals. (Second year of support.)

Stage Directors and Choreographers Workshop Foundation, New York City. \$1,200 for operating expenses for dance workshops.

Story-Time Dance Theatre, New York City. \$3,000 for operating expenses for a children's dance theatre touring New York State schools.

Summer Arts Workshop, Rochester. \$1,000 for workshops for inner-city and suburban children.

The Elaine Summers Experimental Intermedia Foundation, New York City. \$10,000 for administrative and artists' salaries, equipment maintenance, and rental of performing space and equipment for a series of multimedia presentations.

Syracuse Ballet Theatre. \$9,000 for professional

dancers' fees for performances and demonstrations in Syracuse area schools.

Paul Taylor Dance Foundation, New York City. \$50,000 for operating, production, and rehearsal expenses for two weeks of performances at the American Dance Marathon at the ANTA Theatre and for production costs for a new work.

Twyla Tharp and Dancers, New Berlin. \$10,000 for administrative expenses and dancers' salaries for modern dance presentations including performances at the New York Dance Festival and the American Dance Marathon at the ANTA Theatre.

Traditional Jazz Dance Company, New York City. \$10,000 for administration and operating expenses, including rehearsal fees, filming, and videotaping, of an Afro-American folk dance documentation project conducted by Mura Dehn.

Wantagh 7-12 Association. \$2,625 matching funds for administrative expenses and residencies by professional dancers from the community in a pilot program in Wantagh public schools.

Charles Weidman School of Modern Dance, New York City. \$10,000 for administration and production costs of performances of three classic modern dance works, as well as new works by young choreographers, including a performance of Bach's Christmas Oratorio at The Cathedral Church of St. John the Divine.

Westchester Dance Council, Hastings-on-Hudson. \$4,000 matching funds for operating expenses for the Inter-Arts Concert.

Young Women's Christian Association of White Plains and Central Westchester. \$3,000 for production costs and professional fees for an African dance workshop including a public performance by the Olatunji Dance Workshop.

Yuriko Foundation for Contemporary Dance, New York City. \$2,500 matching funds for professional fees for five statewide school concerts.

Music

Perhaps because of its potential for innovation and the enormous diversity of its forms and modes of presentation, music can be seen as a proving ground for the challenges which the arts face today. In the process of evaluating applications for assistance with music projects and programs within the past year, the Council found itself confronting such questions of direction and purpose as the degree to which large musical organizations are willing to decentralize their services and to see themselves as cultural resources of the regions in which they exist. Both the Syracuse Symphony and the Hudson Valley Philharmonic, for example, actively cooperated with colleges in their areas and experimented with small performing groups for special purposes. Other organizations were able to expand their programs to include additional young peoples' and student performances in concert halls and in the schools. Outstanding in this regard has been the New York Committee for Young Audiences, which provided over 2,000 concerts for public school children throughout the State.

The question of purpose also arose as the Council considered the challenge of unifying communities by bringing disparate groups together to share musical experiences. In one outstanding instance, ten outdoor concerts by leading artists presented by The International Art of Jazz before audiences of several thousand in non-homogeneous Suffolk County communities provided an opportunity for positive musical and human interaction.

The overall aim of the Council's music program has been to make the greatest number of performances of highest possible artistic quality available to the largest number of people representing the widest possible distribution of cities, towns, and communities in the State. Support to the State's

major orchestras, as in Buffalo and Rochester, was augmented by financial assistance to increase programming outside the State's major urban centers—the upstate tour of the Metropolitan Opera Studio, suburban school performances by the Orchestra Da Camera of Long Island, and the Philadelphia Orchestra's extended concert series in Saratoga Springs. The range of assistance extended from that given the New York Philharmonic for free New York City park concerts, young peoples' and student concerts, concerts for union members, and reduced ticket prices to small sums awarded to the Cheektowaga Community Symphony and the Bedford Madrigal Choir to help toward deeply appreciated performances in their own communities.

Robert Porter

Music assistance in 1970-71

Adirondack-Champlain Foundation for the Fine Arts, Schroon Lake. \$38,180 for artists' fees and operating expenses for a series of summer concerts in six Adirondack communities—Blue Mountain Lake, Lake Placid, Old Forge, Plattsburgh, Saranac Lake, and Schroon Lake. (Third year of support.)

Affiliate Artists, New York City. \$10,000 for the fee of a Warren County artist-in-residence, opera basso Michael Devlin, for fifty-six days of performances for schools, factories, and community groups in cooperation with the Lake George Opera Festival.

After Dinner Opera Company, New York City. \$5,000 matching funds for production expenses of three new short operas.

Albany Symphony Orchestra. \$15,500 for operating expenses for forty-five youth concerts and five regional concerts, and matching funds for a tour of Albany, Glens Falls, Oneonta, and Troy.

Albright-Knox Art Gallery, Buffalo. \$3,425 for musicians' fees and a workshop performance of *Sound Shop* by Ed Burnham.

American Music Center, New York City. \$6,825 for the salary of an intern to assist in the Center's music library and information center.

American Symphony Orchestra, New York City. \$65,000 for operating expenses for four extra performances in the regular season and seventy-five ensemble programs in New York City high schools.

Amherst Symphony Orchestra Association, Williamsville. \$500 matching funds for musicians' fees.

Avant-Garde Music Festival, New York City. \$10,000 for operating expenses for three contemporary music programs at Adelphi University and Nassau Community College by the Contemporary Chamber Ensemble, and matching funds for administrative expenses of workshops and experimental concerts in Long Island colleges.

Bedford Madrigal Choir. \$300 matching funds for production costs of one concert.

Binghamton Symphony and Choral Society. \$8,000 for musicians' fees for five regular season concerts and matching funds for operating expenses.

The Binghamton Youth Symphony Orchestra. \$2,000 for a summer music workshop for high school students.

Bronx Community and College Symphony. \$2,000 for administration of community concerts.

Brooklyn Academy of Music. \$175,000 for operating expenses for a five-concert orchestra series, for educational and community programs including one hundred performances for schoolchildren, and for administration.

Brooklyn Children's Museum (MUSE). \$16,300 for instructors' fees for jazz workshops and for maintenance and replacement of musical supplies. (Second year of support.)

Brooklyn College of the City University of New York. \$6,000 matching funds for two opera productions.

The Brooklyn Lyric Opera Association. \$1,000 for production costs of *Madama Butterfly*.

The Brooklyn Museum. \$2,500 for production costs of twenty children's concerts and operating expenses for thirty-four meetings of the Chorus for Young People.

The Brooklyn Philharmonia. \$3,500 for musicians' fees for a concert series at the Brooklyn Academy of Music.

The Buffalo Philharmonic Orchestra Society. \$360,000 for operating expenses for the thirty-four week performance season and over one hundred free chamber orchestra and youth concerts in western New York schools, and for ticket subsidies for the subscription season.

Capital Artists Resident Opera Company, Latham. \$10,532 for production expenses for two performances of *Così fan Tutte*, and for fifty school appearances.

The Carnegie Hall Corporation, New York City. \$23,000 for reduced student ticket prices for the major orchestra concert series and for operating expenses of the Recital Hall Series, including Evenings for New Music, Contrasts, New Amsterdam Ensemble, and Jazz, The Personal Dimension—a total of twenty performances.

Center of the Creative and Performing Arts in the State University of New York at Buffalo. \$30,000 for production costs of five free Evenings for New Music concerts at the Albright-Knox Art Gallery.

Central Labor Council, AFL-CIO, Buffalo. \$6,000 for a coordinator's salary for the Demonstration Arts Project, a pilot arts program for union members. (Third year of support.)

Central Labor Council, AFL-CIO, New York City. \$6,500 for administration of the Demonstration

Arts Project, and for ticket subsidies of concerts for union members. (Second year of support.)

Chappaqua Orchestral Association. \$800 for soloists' fees for a series of three concerts.

Chautauqua Institution. \$31,000 for fees for four additional musicians for the Chautauqua Orchestra, for operating expenses for an apprentice opera singers program including two apprentice matinees, and for a study of the long-range potential of the Institution. (Third year of support.)

Cheektowaga Community Symphony Orchestra. \$800 for soloists' fees for two concerts.

City Center of Music and Drama, New York City. \$25,000 for student and senior citizen ticket subsidies for opera performances.

Civic Morning Musicals, Syracuse. \$2,570 for artists' fees for one performance by the Cleveland Symphony Orchestra.

Civic Musical Society of Utica. \$16,000 for musicians' fees for concert performances by the Utica Symphony and matching funds for a fund raising drive.

Clarence Concerts Association. \$1,000 for production and rehearsal expenses of three free summer concerts.

Composers and Choreographers Theatre, New York City. \$2,000 matching funds for four Composers Theatre concerts of contemporary American music.

Composers' Forum, New York City. \$4,710 for production costs of a series of seven contemporary music concerts at the Library of the Performing Arts at Lincoln Center.

Concert Artists Guild, New York City. \$14,500 for administration and for artists' fees for residencies and performances in high schools and community centers by Interaction, a group of six young chamber musicians from the Juilliard School.

Concert Orchestra and Choir of Long Island, State University of New York at Old Westbury, Oyster Bay. \$1,650 for artists' fees for community concerts.

Contrasts in Contemporary Music, New York City. \$5,000 for musicians' fees for a series of four concerts by Composers' Showcase at the Whitney Museum of American Art.

Cooperative Settlement Society of the City of New York. \$4,580 for a conductor's salary and development of a student orchestra at the Greenwich House Music School.

Corning Philharmonic Society. \$12,000 matching funds for artists' fees for school concerts by the Manhattan String Quartet in Corning and performances at Roberson Center for the Arts and Sciences in Binghamton.

Cosmopolitan Young Peoples Symphony Orchestra, New York City. \$10,000 for administrative costs, hall rental, and artists' fees for three Philharmonic Hall concerts.

The Costume Collection, New York City. \$25,000 for administration expenses involved in a program of lending retired Metropolitan Opera costumes to opera companies throughout the State, and for technical assistance in maintaining the costumes. (Second year of support.)

Council for the Arts in Westchester, White Plains. \$24,000 for production costs of twelve concerts by the American Waterways Wind Orchestra performed on a barge touring the lower Hudson River area.

The Dessoiff Choirs, New York City. \$2,500 for production costs of two choral concerts.

Dorian Woodwind Quintet, Brooklyn. \$12,300 matching funds for residencies at the City College of the City University of New York; Finger Lakes, Fulton-Montgomery, and Queensborough Community Colleges; and the State University College at Plattsburgh. (Second year of support.)

East Harlem Summer Festival, New York City. \$5,000 for planning and pre-production expenses for a community festival.

Eastman School of Music of the University of Rochester. \$110,700 for production costs of community concerts, for videotaping an opera, for a summer performance of *Arrangers Holiday* at the Highland Park Bowl, and matching funds for an opera performance in Newark. (Second year of support.)

Great Neck Choral Society. \$390 for a soloist's fee for a concert with the Great Neck Symphony Orchestra.

Great Neck Symphony Orchestra Society. \$1,000 matching funds for production costs of a program of free concerts in Great Neck public schools.

Greater Utica Opera Guild, Ilion. \$2,000 matching funds for production costs of a performance of *Gounod's Romeo and Juliet*.

Group for Contemporary Music at Columbia University, New York City. \$9,500 for production costs of a series of six concerts of contemporary music at Columbia University.

Guitar Workshop, Roslyn Heights. \$2,000 for administrative expenses for ten workshops and school concerts.

Hoff-Barthelson Music School, Scarsdale. \$2,000 for operating expenses for a series of six school and community concerts by faculty members.

Hudson River Museum, Yonkers. \$300 for artists' fees for three concerts at the Museum.

Hudson Valley Philharmonic Society, Poughkeepsie. \$70,000 for production expenses of community and school concerts and regular subscription concerts, and matching funds for administration of a cooperative program of concerts and residencies with the Associated Colleges of the Mid-Hudson Area. (Second year of support.)

Hunter College Concert Bureau, New York City.

\$60,875 for a subsidy for senior citizen and student discount tickets priced at one dollar; for children's concerts; for production costs of the New Image of Sound contemporary music series; and matching funds for three concerts in the Bronx. (Third year of support.)

Hunter College Opera Association, New York City. \$5,000 for production costs of *Horspfa*, an original operatic work.

Huntington Philharmonia Society. \$550 for musicians' fees for a concert performance at St. Agnes Cathedral.

Huntington Symphony Orchestra. \$3,000 matching funds for artists' fees for a series of concerts in neighboring communities.

International Art of Jazz, Centereach. \$14,950 for production expenses for a program of summer jazz concerts in low-income areas of Suffolk County; for two high school workshop performances; and for administrative salaries.

Ithaca Community Music School. \$4,249 for production costs of five free community concerts by faculty members, and for a director's salary.

"... performances of highest artistic quality"

Opposite: Backstage at the Tri-Cities Opera production of *La Traviata*, for which The Costume Collection supplied technical personnel, sets, and costumes as part of a packaged touring unit. "Roberson Center and Tri-Cities Opera are useful and valuable ornaments to the Southern Tier. They have a relatively firm base of popular support... but the state money is going to be helpful indeed."

"American legislators traditionally have given the arts and humanities short shrift, partly for fear of making fools of themselves and partly [from] distrust of human endeavor that could not 'pay its own way.' All this is changing, we would like to think, because millions of Americans are groping for some way to make their lives richer..." —Binghamton Press.



The Jazz Composer's Orchestra Association, New York City. \$10,000 for production costs of a program of ten informal concerts by jazz musicians at the Public Theater.

The Juilliard School, New York City. \$100,000 for production costs of a program of free public performances by students and faculty.

Kenan Center, Lockport. \$620 for artists' fees for a performance by the Creative Associates of the Center of Creative and Performing Arts at the State University of New York at Buffalo.

Kenmore-Tonawanda Symphony Orchestra. \$600 for musicians' fees for community concerts.

Lake George Opera Festival, Glens Falls. \$34,000 for artists' fees, administrative salaries, and production expenses for professional summer opera including a performance of Benjamin Britten's *Les Illuminations* by Opera Today. (Third year of support.)

Liederkrantz Foundation, New York City. \$2,500 matching funds for production costs of opera workshop performances in high schools in all five boroughs.

Lincoln Center for the Performing Arts, New York City. \$250,000 for operating expenses of the education department including teacher training and special community projects; for reduced rental fees for non-profit organizations using Philharmonic and Alice Tully Halls; and for concerts sponsored by Lincoln Center.

Long Island Youth Orchestra, Sea Cliff. \$500 for administrative expenses for concerts.

Manhattan School of Music, New York City. \$76,740 for production costs of nine public opera performances by the Opera Workshop and Opera Theater, including *The Magic Flute*.

Mannes College of Music, New York City. \$35,000 for production costs of faculty-student opera and

concert performances, and for a community chorus program.

The Massapequa Symphony Society. \$800 matching funds for musicians' fees for one children's concert.

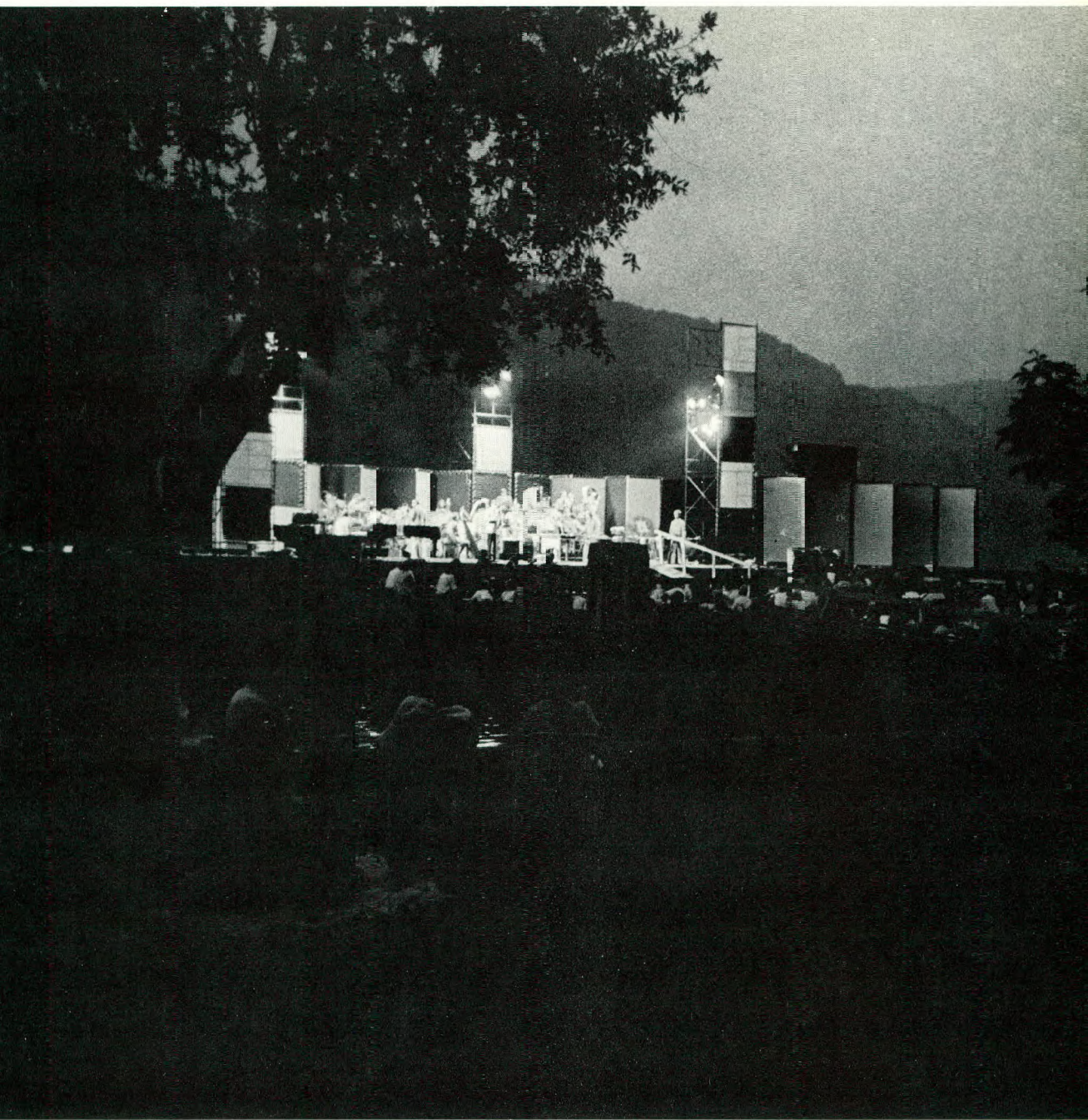
Massena Central High School. \$200 for choral materials for the Vocal Music Department and for student field trips to the All-State Choral Finals.

The Master Virtuosi of New York, New York City. \$5,000 matching funds for production costs of one concert at Alice Tully Hall in cooperation with Lincoln Center.

Maverick Concerts, Woodstock. \$2,500 for artists' fees for ten summer chamber music concerts.

The Metropolitan Opera Association, New York City. \$328,000 for operating expenses for a Metropolitan Opera Studio tour of over fifty communities statewide, and matching funds for free concert performances in New York City parks in cooperation with the Parks, Recreation and Cultural Affairs Administration.

Opposite: The American Waterways Wind Orchestra performs on its acoustically reconditioned barge at Yonkers. "The kids clustered along the railing not more than ten feet from Robert Boudreau's conductor's podium, and by the end of the first couple of pieces there was some lively conversation going on between them and the members of the orchestra. As it happened, the orchestra was playing some really challenging music... involving tape and instruments. Nobody seemed bothered by this fact. There was, instead, a real contact between musicians and listeners. At the end of one piece an elderly lady pushed to the front. 'Why didn't we know about this concert before?' she screamed. 'I could'a brought hundreds of people down here... You come back next year,' she shouted, 'and we'll all be here.'—Alan Rich in New York.



Mohawk Valley Chorus, Amsterdam. \$1,850 for production costs of an oratorio concert.

Municipal Concerts, New York City. \$1,200 for production costs of a program of three concerts by professional orchestras in New York City area public institutions.

Music for Long Island, North Massapequa. \$30,000 for administration and artists' fees, and for the extension of Orchestra Da Camera's residency in Nassau County public schools to provide six new districts with about one hundred performances. (Second year of support.)

Music for Westchester, White Plains. \$4,000 for production costs of a series of three concerts with a professional orchestra.

Music in Our Time, New York City. \$5,000 for production costs of four concerts at the 92nd Street YM-YWHA, each offering the audience a choice of several ensembles performing simultaneously.

Nassau County Department of Public Works, Division of Recreation and Parks, East Meadow. \$8,180 for artists' fees for thirteen free street and park jazz concerts in poverty areas of Nassau County, including performances by the Lloyd Barnes Trio, Budd Johnson Jazz Concert, Thad Jones, Mel Lewis, and the Shiloh Gospel Chorus.

National Choral Council, New York City. \$7,750 matching funds for production costs of a series of children's concerts by the National Chorale in Hempstead, Huntington, Scarsdale, and Syosset.

New York Chamber Soloists, New York City. \$7,000 for artists' fees for a program of residencies at four State University of New York campuses, arranged in cooperation with the State University of New York Office of University-Wide Services.

The New York Choral Society, New York City. \$5,850 for production costs of two free concerts.

New York City Opera. \$200,000 for operating ex-

penses for the New York City Opera's fall season at the New York State Theater comprising ten weeks and eighty-seven performances.

New York Committee of Young Audiences, New York City. \$50,000 for production and administration expenses of a program of over 250 demonstration concerts reaching more than a hundred towns in twenty-four counties statewide.

New York Philharmonic Society, New York City. \$336,940 for production costs of twelve free summer concerts in New York City parks, ten concerts for labor union members at reduced prices, and a student ticket subsidy for reduced rates on twenty-six Monday nights.

New York Pro Musica Antiqua, New York City. \$17,500 for professional fees for workshops in the technique of Elizabethan music, and for administration expenses of a development office.

New York University School of Continuing Education, New York City. \$5,234 for artists' fees for seventeen performances in the Special Events Program including concerts by David Amram, John Cage, and Aaron Copland.

Niagara Falls Philharmonic Orchestra. \$1,500 for production costs of one concert.

92nd Street Young Men's and Young Women's Hebrew Association, New York City. \$1,300 for production costs of three public performances of the Y's Folk Music Project.

North Shore Community Arts Center, Great Neck. \$2,000 matching funds for the salary of an arts coordinator.

Northern Westchester Symphony Association, Shrub Oak. \$600 matching funds for artists' fees for one concert.

Opera Orchestra of New York, New York City. \$6,250 for artists' fees for one opera concert at Alice Tully Hall.

Opera Theatre of Rochester. \$6,325 for production and rehearsal expenses for two opera performances with the Rochester Civic Music Association.

Opera Today, New York City. \$12,000 for pre-production planning and production expenses for a new full-length mixed media work, *Gulliver*.

The Orchard Park Symphony Orchestra. \$500 for artists' fees for one concert.

Orchestral Society of Westchester, Scarsdale. \$5,000 for production costs of a series of five summer concerts at Manhattanville College of the Sacred Heart in Purchase.

The Parrish Art Museum, Southampton. \$500 for musicians' fees for five concerts.

Performers' Committee for Twentieth-Century Music, New York City. \$5,000 for production costs of a series of retrospective concerts at McMillin Theatre of Columbia University, and for administration and development.

Performing Arts Association of New York State, Brooklyn. \$39,400 for six regional performing arts administration interns in management and fund raising, and for coordination and administration of the program.

The Philharmonic Symphony of Westchester, Mount Vernon. \$1,000 for professional fees for an orchestral workshop program for members of the orchestra.

Pro Arte Orchestra, Hempstead. \$3,000 matching funds for production costs of five concerts at C. W. Post College, and for a study of the Orchestra's financial and artistic resources.

Queens Opera Association. \$1,000 for production costs of two concerts presented as part of a school opera appreciation series.

Queens Symphony Orchestra. \$7,000 for musicians' fees for ten performances in the CLEF series

of public school concerts, and for administration expenses.

Roberson Center for the Arts and Sciences, Binghamton. \$17,300 for artists' fees for the Lively Arts series for children; production costs of performances of *Sound Odyssey* and a series of ten jazz and organ recitals; and musicians' fees for thirty events by the Manhattan String Quartet in schools.

Rochester Bach Festival. \$2,500 for production costs of three concerts.

Rochester Chamber Orchestra. \$2,000 matching funds for production costs of a concert at Monroe Community College.

Rochester Chapter of Young Audiences. \$4,000 for administration and production costs of demonstration concerts in Monroe County.

Rochester Civic Music Association. \$325,000 for operating expenses for a thirty-six-week season, and for free school concerts by the Rochester Symphony Orchestra. (Second year of support.)

Rosary Hill College, Buffalo. \$400 for musicians' fees for a residency by Interaction, a group of six young chamber musicians from the Juilliard School.

Ruffino Opera, New York City. \$2,500 for production costs of performances at Town Hall.

Saratoga Performing Arts Center, Saratoga Springs. \$100,000 for operating expenses for the Philadelphia Orchestra season; for an educational program including the School of Orchestral Studies; for student matinees; and for administration and development. (Fourth year of support.)

The Schola Cantorum of New York, New York City. \$3,500 for administration of performing arts workshops for teen-agers.

Senior Musicians Association of Local 802, American Federation of Musicians, New York City. \$1,000 for a free concert in Carnegie Hall for senior citizens.

Gregg Smith Singers, New York City. \$1,600 for artists' fees for a concert and seminar tour of four State University campuses—Corning, Nassau, and Sullivan County Community Colleges, and the College at Oswego—in cooperation with the State University of New York Office of University-Wide Services.

Soul Rock from the Rock, New York City. \$8,000 for musicians' fees and production expenses for a series of concerts in schools and old-age homes by former inmates of Rikers Island.

State University College at Oswego, String Workshop. \$600 for fees for professional participants in a summer workshop.

State University of New York at Binghamton. \$7,500 for musicians' fees for a three-week residency by the New York Woodwind Quintet. (Second year of support.)

Suburban Symphony of Rockland, Nyack. \$2,500 matching funds for musicians' fees for concerts by young professional artists.

Summer Ithaca. \$4,755 for administrative program expenses for forty summer events including outdoor concerts and a summer choral institute at Cornell University.

Symphony of the New World, New York City. \$18,000 for production costs of a series of six symphonic and chamber concerts in low-income communities.

Syracuse Symphony Orchestra. \$253,000 for administration and programming expenses of the 1970-71 season, including approximately 150 regional concerts within central New York State; and matching funds for musicians' fees for residencies in the Regional Cultural Resource Program in cooperation with the State University of New York Office of University-Wide Services.

Tri-Cities Opera, Binghamton. \$12,650 for production costs of three operas. (Second year of support.)

Turnau Opera Association, New York City. \$5,200 for production costs of four children's opera performances in Boiceville, New York City, Newburgh, and Woodstock, and for a coordinator's salary.

United Choral Society, Cedarhurst. \$300 for a management consultant.

Usdan Center for the Creative and Performing Arts, Wyandanch. \$18,000 for artists' fees and a manager's salary for a series of summer camp concerts.

Wantagh 7-12 Association. \$10,500 for the professional fee of a resident composer in Wantagh public schools; matching funds for performing artists' fees and for development.

The Waverly Consort, New York City. \$4,300 for production costs of two concerts of Renaissance music.

West End Symphony, New York City. \$6,000 for production costs of fourteen school concerts, and for conductors' fees.

Westchester Chamber Chorus and Orchestra Foundation, White Plains. \$1,000 for production costs of one concert.

Westchester Conservatory of Music, White Plains. \$1,500 for administrative expenses for faculty concerts in high schools.

Young Artists Chamber Society, Hicksville. \$500 for the composer's fee for one new work to be performed by young artists.

Young Audiences of Western New York, Buffalo. \$8,500 for production costs and administration of a series of fifteen school performances in Niagara and Erie Counties.

Young Concert Artists, New York City. \$3,000 for administrative expenses for three programs performed by young musicians.

Youth Symphony Orchestra of New York, New York City. \$1,000 for administrative and operating expenses.

Theatre

The financial problems that theatre groups face are not unique within the arts, but they are compounded by the myth that theatre should make money. Individuals, corporations, and foundations have been slow to realize that theatre needs more than the box office to support it. The "hit" system serves to inhibit experiment with new forms and the production of classics or serious plays, and it interferes with the development of quality regional theatres and performance for any but an elite audience. For many years the basic subsidy for such developments has actually come from the artists who worked for little or nothing.

The Council has approached the needs of theatre organizations and the New York State audience in a variety of ways. Early assistance was offered through the Touring Program and Technical Assistance and Special Projects, with a few companies receiving financial aid for school performances. The Council was first able to offer major aid in the financial crisis that theatre organizations were facing in 1970-71, however, and of 167 theatre organizations across the State which requested assistance during the past year, 119 were given support. These organizations differ in size, the kinds of productions being given, and the facilities being used. They are, however, all non-profit companies which provide a needed service to their communities. A few instances of support can demonstrate the range of activities:

The Studio Arena Theatre of Buffalo faced a cutback in productions. Council help extended rehearsal time, provided for more experienced professional actors, and permitted new plays to be included in the repertory.

New York Shakespeare Festival in New York City, which found itself unable to complete a season of free performances in Central Park or to tour the borough parks, sustained these activities

as well as presenting plays at the Public Theater.

The Westchester Young Actors Theatre in New Rochelle, initiated as a workshop to bring together teen-agers of all ethnic groups and faced with a waiting list of participants, received salaries for professional leadership and funds for additional workshops and four productions.

A research grant of \$3,500 to Gordon Duffey provided for a study of the pioneer street experience of the New York Theatre Workshop.

The Salt City Playhouse in Syracuse, which was producing a wide selection of plays for students and adults in their converted warehouse theatre, was able to present ten major productions, tour local schools, and develop a youth theatre.

The sad fact is that all of these organizations and others like them will continue to struggle with financial problems long into the foreseeable future. There are encouraging signs in addition to artistic growth, however, among them improved managerial practices, realistic approaches to goals, stronger efforts to reach new audiences, cooperative use of space, and joint program planning. The future for the theatre has long been precarious, but the New York State legislative appropriation for the arts suggests that there are exciting possibilities for improvement ahead.

Gina Shield

Theatre assistance in 1970-71

Act I Workshop, Smithtown. \$800 for transportation and operating expenses for performances in hospitals and mental institutions by this community theatre, and for a financial consultant.

Actors Experimental Unit, New York City. \$3,500 for four new workshop productions.

The Actors Studio, New York City. \$10,000 for administrative and operating expenses to re-establish a directors' workshop and continue operation of playwrights' workshops.

Adirondack Lakes Center for the Arts, Blue Mountain Lake. \$1,000 for operating expenses for theatre and dance summer workshops.

Albany Jewish Community Center. \$5,000 for drama workshops and professional productions.

Albar Theater Arts, New York City. \$30,000 for new productions and workshop readings of works by new playwrights.

American National Theatre and Academy, New York City. \$12,500 for a study of the economic problems of New York City theatre by William Baumol conducted under the auspices of the New York City Cultural Council's Committee on the State of the Theatre in New York City.

The American Place Theatre, New York City. \$75,000 for expenses involved in four new productions presented on a subscription basis and for workshop productions and an audience development program.

American Puppet Arts Council, New York City. \$10,600 for an apprentice puppeteer and an apprentice manager to work with Bil Baird's Marionettes. (Second year of support.)

The American Shakespeare Festival Theatre and Academy, New York City. \$20,500 for members of the Stratford, Conn. repertory company to par-

ticipate in a school workshop program in cooperation with the New York City Board of Education.

The American Theatre Company, New York City. \$3,000 for five workshops and five showcase productions of plays that exemplify different aspects of American theatrical history.

Arena Players Repertory Theatre of Long Island, Deer Park. \$4,000 for directors' fees for six community theatre productions to be presented free at various Long Island locations.

The Arts Center on Maryrose Campus, Albany. \$4,000 for actors' and directors' fees for Impact 70 summer theatre productions for high school and college students in the tri-city area of Albany, Schenectady, and Troy.

Ashford Hollow Foundation for the Visual and Performing Arts, Buffalo. \$4,000 for fees for actors and directors participating in the Courtyard Theatre community program for children and adults.

Audience Associates, New York City. \$9,000 for workshops conducted in New York City, for a fund raising campaign, and for production costs of three theatrical projects.

Bloomingtondale Neighborhood Conservation Association, New York City. \$3,000 including \$1,000 matching funds for the development and fifteen performances of new puppet productions for children between three and seven by The Shadow Box Theatre.

Bread and Puppet Theater, Brooklyn. \$12,000 for free puppet building workshops in Coney Island, new puppets and masks, and indoor and outdoor performances in Brooklyn and Manhattan.

The Brooklyn Children's Museum (MUSE). \$2,100 for salaries of theatre workshop instructors.

Brooklyn College of the City University of New York. \$7,500 for the production of a New American Playwrights series, Afro-American and Puerto Rican drama workshops, and a series of poetry readings.

Buffalo Theatre Workshop. \$10,000 for an integrated training program in the performing arts including operating expenses for two workshop productions and professional fees for directors.

Byrd Hoffman Foundation, New York City. \$22,000 for production costs of two new experimental stage presentations (*The Life and Times of Sigmund Freud* and *Deafman Glance*) at the Brooklyn Academy of Music, and for operating expenses for workshops.

Center for the Arts at Ithaca. \$8,000 matching funds for summer repertory production costs and operating expenses for the Hangar Theater.

Chappaqua Drama Group. \$1,000 matching funds for new playwrights' workshops and community theatre productions.

Chelsea Theater Center, Brooklyn. \$75,000 for operating, rehearsal, and production expenses incurred in presentation of five plays at the Brooklyn Academy of Music, and for establishing an office for audience development. (Third year of support.)

City Center of Music and Drama, New York City. \$65,000 for operating expenses and artists' fees for Sunday street festivals with performances by professional and community groups in the Bronx, Brooklyn, Manhattan, and Queens, and for student and senior citizen ticket subsidies for theatre programs.

Clarence Community Players, Clarence Center. \$700 for a choreographer for a musical production.

Columbia University School of the Arts, New York City. \$5,000 for production of a new play to be presented for the general community.

Columbia University Teachers College, New York City. \$2,500 for planning an arts conference.

Company of Man, Buffalo. \$15,000 for the development of new and combined forms of dance and theatre, to encourage wider attendance, and for expenses of presenting two new stage productions.

Croton Shakespeare Festival, Croton-on-Hudson. \$1,000 for a professional director for three plays.

Crystal Theatre, Averill Park. \$1,100 matching funds for salaries of professionals working with this community theatre group.

Cultural Resources Council of Syracuse and Onondaga County. \$2,000 for administration and professional fees for the Student as Critic Conference. (Second year of support.)

The Educational Alliance, New York City. \$6,000 for a director's salary and administration of the Center for Cultural Arts program including two series of readings, lecture-recitals, and theatrical performances.

Elmwood Community Playhouse, Nyack. \$2,500 for workshops and a fee for a community worker.

Ensemble Theatre Laboratory, New York City. \$2,500 for expenses for a new production.

Equity Library Theatre, New York City. \$10,000 for an audience development program.

Festival of the Arts at Niagara University. \$9,800 for production expenses including workshops and fees for guest panelists and speakers. (Second year of support.)

The Foundation for the Extension and Development of the American Professional Theater, New York City. \$4,200 for administration and fees for consultants in program planning, fund raising, and management for State theatre organizations.

The Four Winds Theatre, New York City. \$10,000 for production costs of a new stage work and for young people's workshops.

Freeport Community Chorale. \$4,000 for fees of musicians and directors participating in this community organization's musical productions.

Friends of the Lakeview Library, Rockville Centre. \$400 for performances by the Afro-American Studio and the Afro-American Ensemble.

Goddard-Riverside Community Center, New York City. \$2,500 matching funds for fees for professional participants in a community drama program.

Greenburgh Youth Center's Theatre Arts Workshop, White Plains. \$5,000 for professional fees, consultants, and development and operating costs.

The Group Concept, New York City. \$5,000 for a new stage production by this workshop theatre.

Guild Hall, East Hampton. \$15,000 including \$12,000 matching funds for production and operating costs of a summer theatre and winter workshops for adults and children conducted by this community center.

H B Playwrights Foundation, New York City. \$6,000 for production of seven works by new playwrights.

Hamilton-Madison House, New York City. \$4,500 for professional fees for workshops and theatrical productions at this community center.

Hamilton Music Theatre. \$400 matching funds for musical scores and arrangements used by this community theatre.

Henry Street Settlement, New York City. \$26,000 for community workshops in theatre, music, and dance and for free performances within the community and throughout the city. For many years the Settlement has provided a center for artistic and intellectual activity on the Lower East Side.

Hunter College Concert Bureau, New York City. \$7,200 for reduced ticket prices for a series of children's theatre presentations.

Jewish Community Center, Binghamton. \$1,800 for fees for professional participants in theatrical productions and fees for leaders of children's theatre workshops.

Jewish Young Men's and Women's Association, Rochester. \$2,500 for professional fees and operating costs of a new playwrights' workshop.

Knickerbocker Creative Theatre Foundation, New

York City. \$15,000 for professional fees and for the production and school performance of *The Winner*, an original stage work about a drop-out, and the development of a script on drug addiction.

La Mama Experimental Theatre Club, New York City. \$50,000 for production of approximately forty experimental plays and for administrative and professional fees.

Langston Hughes Community Library and Cultural Center, Queens. \$8,000 for professional fees for dramatic workshops, readings, and concerts.

The Little Theatre of Jamestown. \$300 for professional fees for a children's theatre workshop.

The Loft Theatre Workshop, New York City. \$8,000 for production of new plays and teen-age workshops and an administrative salary.

Long Beach Public Library. \$3,700 for fees for professionals participating in community theatre and children's theatre programs.

Lutheran Foundation for Religious Drama, New York City. \$2,500 for production costs including professional fees for ten weeks of noontime performances.

Metropolitan Area Council for International Recreation, Culture and Lifelong Education, New York City. \$5,000 for administration and production costs of experimental and classic works performed by the Circle Theatre Company.

Opposite: Beckett's Act Without Words II performed by the Buffalo Theatre Workshop. "The condition of the theater is always an accurate measure of the cultural health of a nation. A play always exists in the present tense (if it is a valuable one), and its music—its special noise—is always contemporary. The most valuable function of the theater as an art form is to tell us who we are, and the health of the theater is determined by how much of that we want to know."—Edward Albee in *Saturday Review*.



Mid-York Library System, Utica. \$5,000 for a director's fee for a mobile puppet theatre.

Mohawk Players, Babylon. \$500 for a director's fee and for operating costs of an experimental community theatre workshop.

Nassau County Department of Public Works, Division of Recreation and Parks, East Meadow. \$3,620 for production costs of free outdoor theatre performances in the parks and streets.

The National Shakespeare Company, New York City. \$6,000 for production costs of twelve Studio I programs of experimental theatre and for a total of ninety-seven performances at The Cubiculo.

The Negro Ensemble Company, New York City. \$20,000 matching funds for salaries for professionals leading a workshop program for actors, designers, and directors.

The New Dramatists Committee, New York City. \$5,000 for workshop production costs of new plays and for community audience development.

The New Theatre Workshop, New York City. \$5,000 for production costs of a series of readings of new dramatic works and for performances of new plays.

The New York Free Theatre, New York City. \$10,000 for fees for professionals participating in community workshop programs for youth groups and street performances in Brooklyn. (Second year of support.)

New York Shakespeare Festival, New York City. \$200,000 for free performances in the Central Park Delacorte Theatre, mobile theatre performances in all boroughs, and production costs of new experimental works at the Public Theater. (Second year of support.)

New York State Community Theatre Association, Norwich. \$9,250 for administration and development expenses and for a statewide community theatre conference and publication of its proceedings.

New York State Theatre Festival Association, Corning. \$2,500 for judges' fees for a statewide university and community theatre festival.

New York University Institute of the Performing Arts, New York City. \$15,000 for fees of professionals working with the Manhattan Project theatre company and for the development of workshops and new theatrical works.

New York University School of Continuing Education, New York City. \$1,683 for theatre and poetry presentations in a Special Events Program.

Niagara County Community College Committee on the Arts, Niagara Falls. \$11,300 for professional salaries, operating costs of workshops, and production costs of presentations for adults and children by the Now Repertory Theatre.

Niagara Frontier Performing Arts Center, Niagara Falls. \$10,000 for an architectural study of the proposed Lewiston Arts Center conducted in cooperation with the Niagara Frontier Park Commission.

The Now Teen Mime Troupe, West Sand Lake. \$1,000 for a street theatre program and for the development of a black experience project in Albany.

Off Center Theatre, New York City. \$6,000 for production costs of indoor and outdoor children's theatre presentations and for the salary of a technical consultant.

Ogdensburg Community Players. \$1,800 for professional artists' fees and for student tickets.

Eugene O'Neill Memorial Theater Center, New York City. \$8,500 for administrative salaries and professional fees for the planning and research activities of the National Playwrights' Conference.

The Open Theater, New York City. \$42,000 for production costs of *Terminal* and two other works presented at State University of New York campuses, and for administration of this major experimental company which develops its own scripts. (Third year of support.)

Pacem In Terris, Warwick. \$600 for production expenses of a modern version of *Everyman*.

The Paper Bag Players, New York City. \$20,500 for rehearsal and production costs of adapting this professional children's theatre company production of *Dandelion* for statewide public television. (Third year of support.)

The Parrish Art Museum, Southampton. \$2,500 for a children's theatre workshop and productions and for professional fees.

Performing Arts Foundation of Huntington Township. \$25,000 matching funds for professional theatre productions for students and adults in Long Island communities.

Performing Arts Repertory Theatre Foundation, New York City. \$2,500 for enabling the Foundation to reduce ticket prices for a children's theatre series at Town Hall to as little as fifty cents.

The Players of Utica, New Hartford. \$1,000 for professional fees for the production of a classic stage work by this community theatre group.

Queensborough Community College, Queens. \$1,500 for the fee of a professional artist participating in a student production presented for the general community.

The Repertory Theater of Lincoln Center, New York City. \$133,500 for administrative expenses and rehearsal and production costs of stage presentations at the Vivian Beaumont and The Forum theatres; for subsidy of student tickets and season subscriptions; and for a tour of State University of New York Colleges.

Roberson Center for the Arts and Sciences, Binghamton. \$6,000 for fees of professional participants in summer theatre workshops and theatre classes.

Roundabout Theatre Company, New York City. \$12,500 including \$5,000 matching funds for audience development and production costs.

St. Clement's Church, New York City. \$4,600 for

production costs of five works by new playwrights and for the fee of a program director.

St. Lawrence University Summer Theatre, Canton. \$5,000 for professional fees and production costs.

St. Mark's Church In-the-Bowery Arts Project, New York City. \$23,000 for professional fees for new play workshops and production costs of three stage works by Theatre Genesis.

Salt City Playhouse, Syracuse. \$8,500 for production expenses of a series of biracial stage presentations and for the development of a youth theatre project and workshops for teen-agers.

Saturday Theatre for Children, Brooklyn. \$10,000 for fees of artists participating in seventy Saturday performances in New York City schools.

Slingerlands Community Players. \$750 matching funds for an experimental theatrical production.

Stage Directors and Choreographers Workshop Foundation, New York City. \$1,200 for operating expenses of theatre workshops.

State University College at New Paltz, Department of Theatre Arts. \$2,000 matching funds for artists' fees for fifteen mime performances in local schools by Jack and Graciela Hill while in residence at the College.

Studio Arena Theatre, Buffalo. \$75,000 for administration and production costs, the development of experimental work, and program planning for this professional company.

Syracuse Little Theatre. \$2,500 matching funds for fees of professional directors working with this community theatre group.

Syracuse Musical Drama Company, Fayetteville. \$2,400 including \$1,000 matching funds for fees of professional musicians participating in two productions and for the production costs of free performances for charitable organizations.

Syracuse University Theatre Corporation. \$24,700

for production costs of five works and their performance for ten weeks at the University Regent Theatre by the professional Syracuse Repertory Theatre, and for a playwright in residence. (Second year of support.)

Theatre Development Fund, New York City. \$45,000 for subsidizing professional theatre ticket prices to develop new audiences through rate reductions for young people and inner-city organizations, for computerizing their mailing list, and for a study on computerized ticket sales.

Theatre for Ideas, New York City. \$3,500 for workshop presentation of new plays and for costs of administration and operation of artists' seminars.

Theatre in Education, New York City. \$2,500 for fees for ten performances by professional actors in rural schools in the Albany area.

Theatre in the Street, New York City. \$5,000 matching funds for street performances in all boroughs and the fee of a technical consultant. (Third year of support.)

Theatre Incorporated, New York City. \$50,000 for administrative expenses and production costs of workshops at the Phoenix Theatre resulting in thirty performances in schools in the five boroughs.

Theatre North, Stony Brook. \$500 for the fee of a professional director working on one of this community theatre's productions.

Theatre Three Productions, Stony Brook. \$1,000 for directors' fees for two of this community theatre's productions.

The Touchstone Center for Children, New York City. \$9,500 for performances at Asia House, and for the development of a new production.

Town and Country Repertoire, Manlius. \$1,500 for professional staff people working on this community theatre group's productions.

Township Theatre Group, Huntington. \$2,000

matching funds for fees of professionals working with this community theatre.

Wantagh 7-12 Association. \$2,625 for the fee of a professional playwright-director to develop original material for theatre presentation.

Westchester Young Actor's Theatre, New Rochelle. \$7,000 for professional fees and operating expenses of workshops and productions.

Williamsville Circle Theatre. \$2,500 matching funds for production expenses and professional fees involved in the presentation of an original musical by this community theatre group.

The Wooster Group, New York City. \$15,000 for rehearsal and production expenses for *Commune*, a new work developed by The Performance Group, and for a six-week residency at the State University College at New Paltz.

Young Women's Christian Association of White Plains and Central Westchester. \$1,500 for fees of professionals participating in drama workshops for youth and adults.

Young Women's Christian Association of Peekskill. \$7,000 for operating costs of the adult drama group, youth theatre, and the children's theatre program.

ZONE, Brookline, Mass. \$8,000 matching funds for workshops in multimedia techniques in cooperation with the State University of New York Office of University-Wide Services at SUNY Colleges at Geneseo, Oneonta, and Potsdam; the SUNY Agricultural and Technical College at Cobleskill; SUNY Community Colleges at Corning, Fulton-Montgomery, Jamestown, and Kingsborough; and the State University Center at Albany.

Children's Theatre

Theatre for children has had special recognition in most countries for many centuries, but the United States remains one of the few industrialized nations which does not take the entertainment of its children very seriously. The resources for the development of children's theatre exist here in great abundance, however, and many artists have recognized a special need for first-rate theatrical experiences for children.

The Council initiated a plan for improving children's theatrical experience in New York State in June 1969, with the encouragement of matching funds from the National Endowment for the Arts, and in the course of the year that followed five companies received financial assistance for the creation of new works. In 1970-71 the Council continued this line of support with grants for five productions that were presented for three consecutive weekends at The Forum in Lincoln Center and the Bil Baird Theatre under the collective title of New York State Theatre Fair for Children.

Children's theatre productions are not given the reviewers' attention that is customarily accorded other professional work. To redress the balance during the past year, the Council gave assistance to the Children's Theatre Conference, Region 14 for the formation and administration of a review panel for children's theatrical presentations and for publication of the reviews in a quarterly journal called *Critiques*. The first issue of the journal was published in June 1970.

In 1970-71 a total of thirteen organizations received Council assistance—again with matching funds from the National Endowment for the Arts—for work that would improve the quality of theatrical presentations for children.

Marc Primus

Children's Theatre assistance in 1970-71

Afro-American Studio for Acting and Speech, New York City. \$15,000 matching funds for the salaries of actors and technicians involved in the creation of an unnamed new work for children under the direction of Ernie McClintock. (See also the entry below for Little Theatre of the Deaf.)

American Puppet Arts Council (Bil Baird's Marionettes), New York City. \$8,383 for completing and producing *Holiday on Strings*, a new work for children created with Council assistance in 1969-70, and for presenting it at the New York State Theatre Fair for Children. (Second year of support.)

Children's Theatre Conference, Region 14, New York City. \$10,000 for fees and expenses of professional reviewers of children's theatrical productions and for the quarterly publication of their reviews. The Children's Theatre Conference is a division of the American Educational Theatre Association. (Second year of support.)

City Center of Music and Drama, New York City. \$30,000 for salaries and production expenses of the second annual Celebration of the Arts for Children and for the creation of *Moon Walk*, a new work for children presented there. (Second year of support.)

The College of Saint Rose, Department of English and Speech, Albany. \$1,170 for the presentation of an unnamed new work under the direction of Maria Aaronson at ten Albany elementary schools.

Foundation for American Dance, New York City. \$750 for costs of a Joffrey II Company production of a new work for children.

Little Theatre of the Deaf, New York City. \$3,225 for production costs of *Journeys*, a new work for children created with Council assistance in 1969-70, and for presenting it at the New York State Theatre Fair for Children; and for an experi-

mental project involving Manhattan schoolchildren (conducted jointly with the Afro-American Studio's children's theatre in School District No. 5) to develop the use of the Little Theatre's special techniques in school presentations. (Second year of support.)

The Paper Bag Players, New York City. \$11,600 for production costs of *Hot Feet*, a new work for children created with Council assistance in 1969-70, and for its presentation at the New York State Theatre Fair for Children; and for creating a new work about cultures and customs suitable for television presentation. (Second year of support.)

State University of New York at Albany, Theatre Department. \$10,000 for the development of an international children's theatre conference (Association Internationale du Theatre pour l'Enfance et la Jeunesse) to take place at the University in June 1972. Patricia Snyder, who heads the department, directs this project.

State University College at Brockport, Theatre Department. \$4,990 for the development and presentation of a new work called *Beginnings* and a program of out-of-door skits at Rochester schools. The project is directed by Carol Korty.

The Ten Penny Players, New York City. \$5,341 for the development and presentation (in association with the Greenwich Mews Spanish Theatre) of *Yes, Yes, Boniface*, a new production for children aged seven to ten years. Barbara Fisher Perry is executive director.

The Touchstone Center for Children, New York City. \$2,000 for performances of *There are Two Lives* by The Touchstone Players at the New York State Theatre Fair for Children.

Voices, Inc., New York City. \$2,000 for presenting *Song of the Black Journey*, a new work for children created with Council assistance in 1969-70, at the New York State Theatre Fair for Children. (Second year of support.)

Opposite: The Little Theatre of the Deaf performs *Journeys* at the New York State Theatre Fair for Children. "Why has children's theater remained so isolated and neglected? Why has New York, that great mecca of the arts, made no provision for it in its businessman's heart? Why has it not considered it a matter of consequence? Perhaps just to survive in a place like New York one must grow up quickly. Also I suppose it is not considered very profitable. And yet it should be—children are a vast potential audience. And theater would be their natural environment were it only being run by vital people of talent who understand that it has the same poetry and art in it as ballet, opera, and good drama.

"The way things are set up now, should some production of unusual merit appear, there would be no way for the public to know. Newspapers and magazines do little more than give title listings each week. There are seldom reviews to guide one. In fact, sometimes traveling to children's theater, I feel the way pioneer women must have felt traveling West, never knowing what horrors or pitfalls lay in store for their little ones. No wonder most mothers have given up. They have seen one too many bad Pinocchios, climbed one too many beanstalks. They have lost their basic sense of trust, if not their balance. Only the most insensitive could bear watching as a great folktale, which has survived the centuries, is massacred in the name of childhood.

"And so children's theater remains infantilized, frozen in time, asleep with *Sleeping Beauty*. And until critics choose to waken it with their kiss, it will continue to slumber. For whatever one's feelings may be about theater critics, an art form needs concerned evaluation to set standards.

"To create really good children's theater, to keep the dream in it, is harder than going to the moon. If our flight is successful, perhaps our young audience will have the moon as no one else has had it."—Betty Jean Lifton in *The New York Times*.



The Composer in Performance

Now in its second year, this program provides opportunities for communities throughout the State to hear authentic interpretations of contemporary music, to participate in performances, and to meet and talk with the composers. Serving as liaison between sponsors and composers, The Composer in Performance also offers partial support of the composers' and assisting performers' fees for concerts and workshops.

Increase in activity in this second year, as indicated in the comparison below, is one measure of the program's success. Equally significant is the broad range of musical style represented in the programs and the number of concerts which were performed by local soloists and ensembles. Elementary schools, secondary schools, and churches were added to the list of sponsors in 1970-71, residencies increased, and the program was responsible for two new music festivals and three new concert series. The list of composers who are included in the program now numbers 122 and represents a panorama of American music from traditional jazz to the edge of experimental music. The Composer in Performance, Inc. administers the program for the Council.

Benjamin Patterson, Executive Director
The Composer in Performance, Inc.

Composers' appearances in 1970-71

Albany

State University of New York/Kenneth Gaburo, Lejaren Hiller, Salvatore Martirano, Frederick Rzewski

Aurora

Wells College/Karel Husa

Bath

Haverling Central School/Karel Husa

Blue Mountain Lake

Adirondack-Champlain Festival/Lukas Foss, Virgil Thomson

Binghamton

Roberson Center for the Arts and Sciences/Herbie Hancock

Bronxville

Sarah Lawrence/John Cooper, Joel Spiegelman

Buffalo

State University of New York/Henry Brant, Musica Elettronica Viva

Canton

St. Lawrence University/Earle Brown

Clinton

Kirkland Art Center/Sonic Arts Group
Kirkland College/Paul Earls

Hyde Park

Franklin D. Roosevelt High School/Ed Summerlin

Ithaca

Cornell University/Karel Husa
Ithaca College/John Cooper

Lake Placid

Adirondack-Champlain Festival/Lukas Foss, Virgil Thomson

Mineola

Chaminade High School/Cecil Taylor*

Comparison of the first two years of The Composer in Performance

	<i>Council Support</i>	<i>Composers' Fees</i>	<i>Participating Composers</i>	<i>Composers' Appearances</i>	<i>Audience</i>	<i>Sponsors</i>
1970-71	\$29,730	\$73,950	36	68	32,341	31
1969-70	9,525	19,280	15	26	13,070	26

Opposite: Karel Husa, who participated in the program in Aurora (Wells College), Bath (Haverling Central School), Ithaca (Cornell University), and Syracuse (Syracuse Friends of Chamber Music).



New York City

Fifth Avenue Presbyterian Church/Henry Brant,
Philip Glass

Hunter College of the City University of New York/
Donald Erb, Morton Subotnick, Cecil Taylor

The Metropolitan Museum of Art/Aaron Copland,
George Crumb, Lukas Foss, Sun Ra, Hugo Weisgall

New York Cultural Center/Morton Feldman

New York University/Ran Blake, John Cage, Aaron
Copland, Max Neuhaus, LaMonte Young

St. Peter's Lutheran Church/John Eaton, Jack Reilly
Whitney Museum of American Art/Philip Glass

Oceanside

Oceanside Public Schools/David Rosenboom

Owego

Tioga County Historical Society/Mother Mallard's
Portable Masterpiece Company

Poughkeepsie

Vassar College/Ed Summerlin

Queens

Queens College of the City University of New
York/ Ornette Coleman

Saratoga Springs

New York State Education Department, State Uni-
versity of New York, and Saratoga Performing Arts
Center/The Society of Black Composers

Scarsdale

Scarsdale Public Schools/John Cooper

Schroon Lake

Adirondack-Champlain Festival/Lukas Foss, Virgil
Thomson

Syracuse

Syracuse Friends of Chamber Music/Karel Husa,
Eric Salzman

Syracuse University, School of Music/Joel Chadabe

Westbury

Westbury Public Memorial Library/The Society of
Black Composers

White Plains

The Westchester Conservatory of Music/John
Cooper

Yonkers

Hudson River Museum/Vladimir Ussachevsky



"How much does your average cornettist pull down per year?"

Touring Program

Now in its tenth year, the Touring Program was the Council's first organized effort to open the State's vast performing arts resources to communities in which real audience participation had been either meager or unknown. The growth of the program (despite the reduction of its operating funds over the past two years) and the use of its format elsewhere as prototype for other cultural programs are measures of its success. Within the Council's own organization, The Composer in Performance, the community Film Program, Poets and Writers, and—most recently—Visiting Artists all follow the Touring Program pattern.

What they have in common is that the choice of performer or event is left with each sponsor although the Council provides financial assistance. The Council's support, which bridges the gap between expenses (artist fees, production costs, and local promotion) and income (ticket sales and contributions), is based on such considerations as geographical location, evidence of community support, previous attendance figures, realistic ticket pricing, and the interest in maintaining or expanding a performing arts program for the community.

In 1970-71 performing arts sponsors could choose from over two hundred symphonies, vocal and instrumental ensembles, modern dance and ballet companies, operas, recitalists, and offerings specifically planned for children. A total of ninety-three organizations in sixty-nine New York State communities made selections from this impressive range of possibilities. With Council support, they sponsored 165 performances by 112 companies and recitalists within the year. Of the \$349,410 resulting artist fees, the Council was the source of only \$98,055. The majority of performances were in music (60 concert performances, 11 opera performances, and 36 recitals), 35 were theatre presentations, and 23 were dance performances. In

addition, the Touring Program staff cooperated with the State Education Department Division of Humanities and the Arts in arranging for artist participation in the Professionals Teach the Performing Arts program which brings performing artists into elementary and secondary schools. This program, which was developed by the Council, now provides up to one-third of the financial support for artists' school visits and performances.

Time and again, Touring Program funds have helped to strengthen local organizations to the point where they have become self-sufficient. A list of performances sponsored with funds from the Touring Program follows.

Carla Schaefer

Touring Program performances in 1970-71

Albany

State University of New York, Department of Drama/*The Open Theater: "Terminal"*

Auburn

Auburn Community College/*Pennsylvania Ballet Company*

Aurora

Wells College/*Erick Hawkins Dance Company; The National Theatre of the Deaf*

Baldwinsville

Baldwinsville Committee of the Syracuse Symphony Guild/*Syracuse Symphony Orchestra*

Batavia

Genesee Community College/*The National Theatre of the Deaf; Metropolitan Opera Studio: "The Barber of Seville"*

Bay Shore

Friends of the Bay Shore-Brightwaters Public Library/*Frank Glazer, Pianist*

Bayport

Bay Area Friends of the Fine Arts/*American Ballet Theatre Players; Bay Area Festival Orchestra*

Bayside

Queensborough Community College/*Music from Marlboro; Edward Villella in Concert; YGB Company: "To Be Young, Gifted and Black"*

Belle Harbor

Rockaway Music and Arts Council/New York Chamber Soloists

Binghamton

Binghamton Symphony and Choral Society/*Ursula Oppens, Pianist*

Jewish Community Center of Binghamton/"You're a Good Man, Charlie Brown"; *The 1776 C. & C. Company: "1776"*

Opportunities for Broome/*Voices, Inc.*

Roberson Center for the Arts and Sciences/*Percival Borde; Pickwick Puppet Theatre*

Brightwaters

South Shore Symphony Orchestra/*Joyce Mathis, Soprano*

Brooklyn

The Canarsie Beach Cultural & Civic Center/*Alvin Ailey American Dance Theater*

New York Community College/*Nathan Milstein, Violinist*

Buffalo

State University College/*Black Quartet Company: "A Black Quartet"*

State University of New York, Department of Music/*New York Chamber Soloists*

Burnt Hills

Burnt Hills-Ballston Lake PTA Council/*National Players: "King Lear"*

Chatham

Columbia County Council on the Arts/*Music from Marlboro; Turnau Opera; YGB Company: "To Be Young, Gifted and Black"*

Clinton

Hamilton College/*Rochester Philharmonic Orchestra*

Cortland

State University College, Cortland Dance Group/*Jean-Leon Destine Afro-Haitian Dance Company; Matteo and Company*

State University College, Union Board of Governors' UHURU/YGB Company: *"To Be Young, Gifted and Black"*

Ellenville

Ellenville Council on the Performing Arts/*Voices, Inc.; Metropolitan Opera Studio: "The Barber of Seville"*

Farmingdale

State University Agricultural and Technical Col-

lege/*National Shakespeare Company: "Hamlet"*

Flushing

Queens College of the City University of New York, Colden Center/*Erick Hawkins Dance Company; Melissa Hayden and Company*

Freeport

Arts for Children/*The Robert De Cormier Singers*

Goshen

First Presbyterian Church/*Glenda Bosser, Christine Grebenburg, and Leon Sayvetz, Violinists*

Great Neck

Great Neck Symphony Society/*Murray Perahia, Pianist*

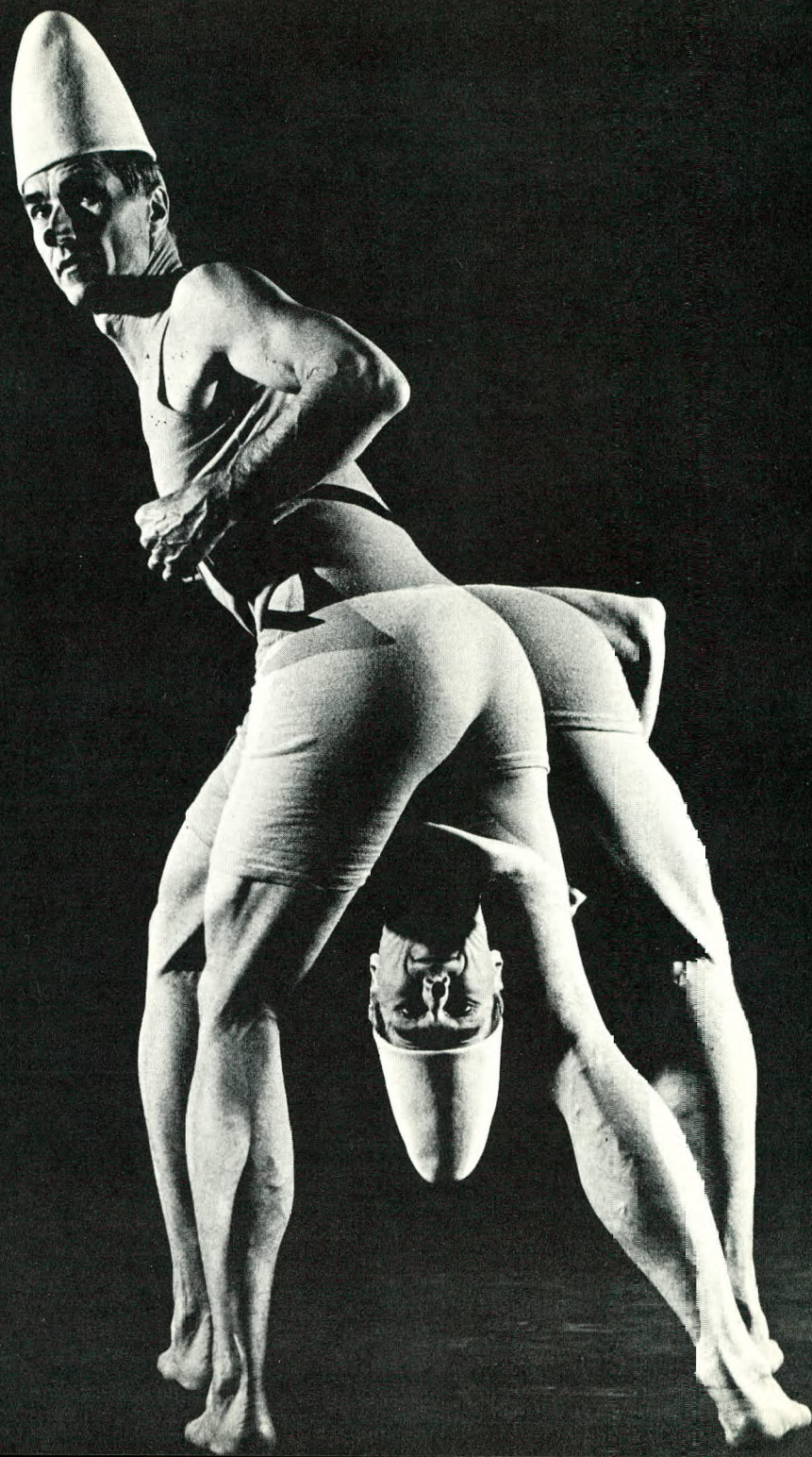
North Shore Community Arts Center/*The Dance Theatre of Harlem*

"...choice of performer or event left with each sponsor although the Council provides financial assistance...which bridges the gap between expenses and income"

Opposite: Erick Hawkins, whose company performed in Aurora, Flushing, and Staten Island, dances in Here and Now with Watchers.

"I would be the last person to maintain that governments should become the sole supporter, or even the principal support, of the arts in this country. The arts must continue to rely on individual benefactors, on private foundations and on business to meet their mounting financial crises. Those private sources, in fact, must be encouraged to increase their involvement with the arts if we are to be assured a stable cultural life. Nothing would be more deleterious to all parties than for those traditional sources of support to assume that increased governmental participation will relieve them of further responsibility in this area.

"But there is one aspect of the arts in which government is singularly able to make a significant contribution, and that is in making the arts as widely available to its citizens as education or electricity. It is toward this goal that the programs of the New York State Council on the Arts have been concentrated."—Nelson A. Rockefeller in New York.



Hamilton

Colgate University/Maria Alba and Company of Spanish Dancers

Hewlett

Hewlett-Woodmere Public Library/Drucher Ensemble

Hicksville

Hicksville Public Library/The Hofstra String Quartet; Janet Winburn, Mezzo-Soprano

Ithaca

Cornell University/Viola Farber Dance Company; Nikolais Dance Theatre

Jamestown

Jamestown Community College/The Dance Theatre of Harlem; Barbwire Theatre: "The Cage"

Jericho

Mid-Island Concert Association/Baltimore Symphony Orchestra

Johnstown

Fulton-Montgomery Community College/Dorian Woodwind Quintet

Laurelton

Queens Community Concert Association/New York Brass Quintet

Liberty

Sullivan County Community Concert Association/The Lee Evans Trio; William Warfield, Baritone

Locust Valley

Seven Village Arts Council/Pittsburgh Symphony Orchestra; Andre Watts, Pianist; Goldovsky Grand Opera Theater: "Don Giovanni"

Long Beach

Long Beach Public Library/Roundabout Theatre

Massapequa

Massapequa Symphony Society/Ko Iwasaki, Cellist

Massena

Massena Arts Council/Celeste Holm: "With Love and Laughter"; National Players: "Arms and the Man"

Mineola

Mineola Willistons Community Concert Association/Ballet Brio; The Robert De Cormier Singers; Longstreth and Escosa, Harpists

New Hyde Park

Greater New Hyde Park Community Concert Association/James Oliver Buswell IV, Violinist; Music from Marlboro

New Paltz

Herricks Council of Parent-Teacher Associations/The Group Concept: "The Concept"
State University College, Department of Theatre Arts/Shakespeare Festival

New York City

Fifth Avenue Presbyterian Church/The New York Camerata; Symphony of the New World
The Solomon R. Guggenheim Museum/Mabou Mines: "The Red Horse Animation"
Riverside Edgecombe Neighborhood Association/Symphony of the New World
St. Peter's Lutheran Church/Roswell Rudd and the Primordial Group
YM & YWHA of Washington Heights and Inwood/Samuel Baron, Flautist; Leslie Guinn, Baritone; Lorne Munroe, Cellist; Jens Nygaard, Pianist; Westchester Chamber Chorus and Orchestra

Newburgh

Mount Saint Mary College Cultural Centre/Melissa Hayden and Company; The 1776 C. & C. Company: "1776"

Oneida

Oneida Area Arts Council/The Dance Theatre of Harlem; Eastman Philharmonia; Suzuki Violinists

Phoenix

Phoenix Central School/Syracuse Symphony Orchestra

Pine Bush

Pine Bush Council on the Arts/Hudson Valley Philharmonic Orchestra

Plainview

Plainview-Old Bethpage Public Library/An Evening with Leon Bibb; Edward Villella in Concert

Plattsburgh

Clinton-Essex Counties Council on the Arts/The Waverly Consort

Port Chester

Parent-Teacher Club of Ridge Street School/Pickwick Puppet Theatre

Potsdam

Clarkson College/YGB Company: "To Be Young, Gifted and Black"; ZONE: "Theatre of New Media"
State University College, Theatre Guild/The Open Theater: "Terminal"

Poughkeepsie

Union Street Performing Arts Center/Babatunde Olatunji and his Company of African Dancers, Singers and Drummers

Vassar College/The Waverly Consort

Rochester

Nazareth College of Rochester, Arts Center/Paul Taylor Dance Company; E. T. C. of La Mama: "The Only Jealousy of Emer"; "Renard"

Eastman School of Music of the University of Rochester/The Fine Arts Quartet

Roslyn Heights

Island Concert Hall/Jaime and Ruth Laredo, Violinist and Pianist; La Salle Quartet; Guy Lumia, Violinist; Leontyne Price, Soprano; Artur Rubinstein, Pianist

Saranac Lake

North Country Community College Lyceum/Elizabeth Marshall, Pianist

Saugerties

Concertaid/Hudson Valley Philharmonic Orchestra

Scarsdale

YM-YWHA of Mid-Westchester/Philip Cho, Tenor; Symphony of the New World; Jean and Kenneth Wentworth, Pianists

Setauket

Suffolk Symphonic Orchestra/Jung Ja Kim, Pianist

South Fallsburg

Sullivan County Community College/Barbwire Theatre: "The Cage"

Staten Island

Richmond College of the City University of New York/Cannonball Adderley Quintet; Eileen Farrell, Soprano; Erick Hawkins Dance Company
Staten Island Civic Center for the Performing Arts/"La Boheme"; "Traviata"; Tina Ramirez, Guitarist
Staten Island Community College/The Master Virtuosi of New York; Goldovsky Grand Opera Theater: "Don Giovanni"

Syracuse

Famous Artists Series/The Menuhin Festival Orchestra; National Ballet of Washington
Le Moyne College/YGB Company: "To Be Young, Gifted and Black"

Syracuse Friends of Chamber Music/Alma Trio; Helen Boatwright, Soprano; Frederick Marvin, Pianist; Music from Marlboro; Tel Aviv Quartet
University College, Syracuse University/The Robert De Cormier Singers; Barbwire Theatre: "The Cage"

Suffern

Rockland Community College/Hudson Valley Philharmonic Orchestra
Rockland County Community Concert Association/

The Beaux Arts Trio of New York; The Indianapolis Symphony

Tarrytown

Marymount College/Jose Limon and Dance Company; YGB Company: "To Be Young, Gifted and Black"

Tonawanda

Niagara International Music Festival/Myung Wha Chung, Cellist; Christoph Eschenbach, Pianist; Takako Nishizaki, Violinist; Anna Reynolds, Mezzo-Soprano

Troy

Art Appreciation Guild of St. Nicholas Ukrainian Orthodox Church/Ukrainian Dance Ensemble; Ukrainian Dumka Chorus; Live Word Theatre: "The Forest Song"

The Friends of Chamber Music of Troy/Albany Little Symphony Orchestra

Rensselaer Newman Foundation/Albany Symphony Orchestra

Utica

Chamber Music Society of Utica/New York Chamber Soloists

Mohawk Valley Community College/Utica Symphony

Utica College of Syracuse University/New York Pro Musica

Wellsville

Performing Arts Committee of Wellsville/Lynn Blair, Soprano; The Lee Evans Trio; Mark Howard, Baritone

West Islip

St. John the Baptist Diocesan High School/Richard Englund Dance Company

Westbury

East Meadow Community Concert Association/First Chamber Dance Company of New York

Williamsville

Clarence Concert Association/Jeffrey Siegel, Pianist

Yorktown Heights

Association for Performing Arts Children's Theater/The Paper Bag Players; Rochester Philharmonic Orchestra



SPECIAL PROGRAMS

Special Programs represents an effort by the Council to increase its relevance to the black and Puerto Rican communities. Where before the Council could have been regarded as a means of introducing the concerns of the arts community to government, its role in this program can be seen as informing government of the concerns of the community at large as expressed through the arts.

Old boundaries are made invalid by this change. It no longer makes sense to organize a program in terms of traditional art disciplines like visual, literary, and performing arts. In shedding these limitations, the program has constantly had to confront the basic questions of what art is and who it should be for. It has served the Council as the means of exploring the conflict between excellence and equity as it crosses the terrain from "class" art to "mass" art.

The main thrust of Special Programs is related to ghetto arts, and, in fact, this section of Council activity was originally called the Ghetto Arts Program. Since its inception in 1967, the program has offered black and Puerto Rican artists the opportunity to practice and exhibit their art and experience the training and experimentation necessary for its growth. At the same time, the program has sponsored efforts to develop the cultural resources of ghetto communities and encouraged activities

"...cultural resources of ghetto communities"

Opposite: The Puerto Rican Traveling Theatre presents Federico Garcia Lorca's *The Evil Spell of the Butterfly* in New York City's Central Park as part of the Summer's End Festival to enable ghetto arts groups to "show their wares" to the general public. "There is no natural aristocracy among men except the aristocracy of achievement."—Ewald B. Nyquist, New York State Commissioner of Education.

that relate art to everyday ghetto life.

When the program came into existence, most community-oriented activities were considered under the heading of recreation. The consideration of such activity as serious involvement in the arts, which was necessary for Council assistance, had the immediate effect of establishing professional criteria for appraisal and the ultimate effect of improving quality. But the cultural dynamism of ghetto communities which the program revealed has called for new definitions of art. The success of the program has also laid the foundation for reaching the hundreds of thousands of people in hospitals, prisons, Indian reservations, and migrant worker camps—and, indeed, the huge rural population that makes up an important but often unseen part of New York State.

A recurrent problem of the program has been how to respond sensitively to the new dynamic forces within isolated communities and to identify emerging cultural leadership. Toward this end the program has within the past year supported twenty-one new groups in amounts of \$5,000 and under. In addition, it has awarded smaller sums for research or development in connection with such projects as a photography and graphic arts magazine reflecting the aspirations of the black community (James Belfon); the discovery and arranging for publication of unpublished black poetry of the eighteenth and nineteenth centuries (Steve Cannon); the use of new musical composition techniques in teacher training (Bill Dixon); the graphic design and video photography of the Summer's End Festival in Central Park (Frances Elfenbein and Henry Casey); an East Harlem arts information journal (Hope Community); a catalog of an exhibition of the work of fifteen leading black artists shown at the Studio Museum in Harlem (Weusi Nyamba Ya Sonna Gallery); and a multimedia astrological festival in New York City's Union Square (Marilyn Wood).

Donald Harper

Special Programs assistance in 1970-71

Action for Progress, New York City. \$3,300 for performers' fees for theatrical and musical programs revealing the richness of Puerto Rican culture to the Spanish-speaking community of the Lower East Side. Action for Progress, a community action agency of the Office of Economic Opportunity, presented five programs at Sara Delano Roosevelt Park during the summer of 1970.*

African-American Cultural Center, Buffalo. \$3,000 for free summer jazz concerts and \$32,400 for professional staff fees and administrative expenses for four theatrical productions. The Center serves some 10,000 black residents of Erie County.

Afro School of the Arts, New York City. \$15,000 for a free advanced photography workshop. Under the direction of Leroy Lucas fifteen young photographers received daily instruction for nine months from guest instructors including Shawn Walker and Ray Armenia.

Afro-American Studio for Acting and Speech, New York City. \$30,000 for production costs and administrative and operational expenses. The Harlem-based Studio serves as a community repertory theatre and a training center for black actors. (Second year of support.)

Aims of Modzawe, Long Island City. \$25,000 for salaries of director-teacher Gus Dinizulu and part-time teachers of dance, music, and languages. Popularly known as the African Cultural Center, this organization offers instruction in aspects of the African heritage including dance, music, jewelry, sculpture, and ceremonial rituals, and gives lecture-demonstrations in public schools throughout New York City.

The Alliance of Latin Arts, New York City. \$45,000 for performances by Graciela Rivera, the Puerto Rican opera star, and presentations of *Puerto Rico Sings* in New York City schools.

Amas Repertory Theatre, Bronx. \$29,200 for administrative and operating expenses. This company of professional actresses provides workshop training and performances throughout New York City, utilizing interracial themes and casts to lessen racial polarization. Thirty-six free performances of *Soul Yesterday and Today* were given to park and school audiences totaling over 18,000 during the summer of 1970.

A. P. S. Creative Arts Center, Buffalo. \$35,000 for free workshops in drawing, painting and graphic design, photography, and film. (Second year of support.)

Bands of Steel, New York City. \$3,000 for professional training for six steel drum bands. This organization develops neighborhood associations centering on the formation of community bands.

Bed-Stuy Theater, Brooklyn. \$20,000 for administrative and operating expenses. This group provides the Bedford-Stuyvesant community with professional theatre training and presents public performances at nominal charge or free. (Second year of support.)

"...an effort to increase relevance to the black and Puerto Rican communities"

Opposite: Summer on Wheels dancers perform in Wolcott. "America has gone beyond the melting pot stage and probably will never return to it. Everyone has to learn to play his solo first, before you can get the big band together. The arts provide one way for individuals and groups to better seek and articulate their identities. In New York City, for instance, black people are discovering in the arts a means to express their priorities. In Harlem, there is a bursting at the seams in music, poetry, and writing. You keep finding little spots of genius. The black man is going to find the way out through creative expression in the arts. This is his door."—Evelyn Cunningham, quoted in the Planning Corporation for the Arts report *The Arts Process in a Democratic Society*.



Black and White Action, Williamsville. \$5,000 for dramatic production expenses. This non-profit, non-sectarian group was organized by the membership of the Unitarian Universalist Church to improve community race relations through demonstrations of work by black artists in the white suburbs of western New York.

Black Arts Festival, Albany. \$1,700 for operating costs. The Festival presented local and national black expression in music, dance, drama, poetry, and song to an audience of 8,000 people from the tri-city area of Albany, Schenectady, and Troy.

Black Dance Workshop, Buffalo. \$6,125 for operating costs. The workshop was initiated with support from the Office of the Provost at the State University of New York at Buffalo. Its members, mostly black State University dance students, provide free instruction in ballet and modern and African dance for blacks aged 7 through 18.

The Block of 7th Street Media Project, New York City. \$1,500 for operating costs of a summer workshop program in filmmaking, photography, graphics, and video for Lower East Side youngsters.

Bloomingdale House of Music, New York City. \$30,000 for administrative services and operational expenses including rental of instruments. This school provides individual and classroom music instruction for neighborhood residents at the lowest possible cost. The school enrolled a total of 300 students and had an audience of 500 at their Chamber Six Music Programs.

Alex Bradford Singers, New York City. \$5,000 for artists' fees, transportation, lodging, and administrative costs to bring a black cultural experience to the State University College at Brockport through performances and workshops involving black music.*

Bronx Council on the Arts. \$15,000 for performers' fees and operating and administrative expenses for the Bronx Bandwagon, a summer touring pro-

gram of dance, drama, and music performances by talented youngsters from ghetto areas in culturally deprived areas of the Bronx. (Third year of support.)

The Children's Art Carnival, New York City. \$20,000 for staff salaries. The Carnival, which is supported by The Museum of Modern Art, The Ford Foundation, and the Rockefeller Brothers Fund, provides free instruction in painting, sculpture, construction, figure drawing, and filmmaking to approximately 10,200 children from the Harlem community each year.

Children's Art Workshop of Cooper Union, New York City. \$15,000 for after-school and weekend workshops for Lower East Side elementary and high school students in sculpture, painting, drawing, photography, film, printing and lithography, electronic music, video, creative cookery, and crafts. Weekly enrollment averaged two hundred.

Children's Cultural Workshop of Amityville. \$1,070 for workshops in sculpture, voice, and drama for Amityville children.

Chinatown Planning Council, New York City. \$6,000 for production costs of performances of contemporary and traditional Chinese music, theatre, and dance. Twelve free performances involving hundreds of Chinatown volunteers were attended by over 12,000.

City Street Theater Ensemble, Brooklyn. \$14,360 for actors' fees, equipment rentals, and administrative costs. *Come On In Our Kitchen, There's Gonna Be Rainin' Outdoors*, a play created in this multiracial group's Coney Island workshop, was presented in over twenty-five Brooklyn ghetto locations. (Third year of support.)

Columbia University School of the Arts, New York City. \$10,000 for a training program for the technical staff of five community theatres—Afro-American Studio for Acting and Speech, Afro-American Total Theatre, Bed-Stuy Theater, New

Heritage Repertory Theatre, and Third World Revolutionists.

Community Development for Youth, Huntington. \$20,000 for developing a black cultural program for young people with workshops in music, dance, costume making, drama, and set design, culminating in a theatrical presentation seen at fifteen local schools and in the town parks.

The Community Film Workshop Council, New York City. \$30,000 for instructors' fees, equipment rentals, and administrative costs to establish film workshops in low-income communities in Rochester and New York City. This organization, which offers intensive instruction by professionals, also attempts to find employment for workshop participants.

Council for the Arts in Westchester, White Plains. \$5,200 matching funds for the salary of a ghetto arts consultant to assist Westchester County cultural organizations.

Council on Interracial Books for Children, New York City. \$27,500 for paying professional illustrators and storytellers to tour Brooklyn, Staten Island, and Bronx ghetto neighborhoods to encourage the writing and publication of books that meet the needs of non-white and poor urban children. A second and corollary purpose is to assist black, Puerto Rican, American Indian, and Chicano writers and illustrators to develop their talents toward making books for children.

The Courtyard Playhouse Foundation, New York City. \$11,766 for twenty-four performances of *Noisy City Sam* during the Clinton Summer Arts Project, and \$15,000 for operating and administrative expenses. This non-profit professional performing arts and educational facility is located in New York City's Clinton community.

Cultural Council Foundation, New York City. \$25,000 for a two-day Summer's End Festival to enable the artists of black, Puerto Rican, and other

somewhat culturally isolated communities to "show their wares" to New York City at large. Performances in drama, music, dance, and film at the Central Park Mall were attended by over 3,000 people. The performing groups were the Afro-American Studio for Acting and Speech, The Alliance of Latin Arts, Arts for Living, Council on Interracial Books for Children, Flash & The Dynamics, Jazzmobile, New York Theater of the Americas, Puerto Rican Traveling Theatre, Soul and Latin Theater, Theatre for the Forgotten, The Voice of the Children, and Voices, Inc. An additional \$20,000 was used to place artists in neighborhood storefront and community center arts workshops.

Dance Theater Foundation, New York City. \$10,000 for administrative and operating costs of The Alvin Ailey American Dance Theater; and \$25,000 to provide scholarships for ghetto youngsters to study with this multiracial modern ballet company.

The Dance Theatre of Harlem, New York City. \$58,000 for children's scholarships and administrative and operational expenses. This is the first black company exclusively devoted to classical ballet. (Second year of support.)

East Harlem Tenants Council, New York City. \$15,000 for operating expenses of a music program including salaries of directors and instructors. This community organization, which primarily provides social services, began a music program in 1966 under the direction of Pete Terrace. Free instruction in brass, woodwind, percussion, and general musicianship is offered on an individual and group basis.

El Grito del Pueblo, New York City. \$3,000 for the rental of instruments to enable this group, also known as Flash & The Dynamics, to present free summer concerts at block parties and festivals on the streets of East Harlem.

Benedict Fernandez Photo Film Workshop, New York City. \$15,000 for instructors' fees. The three-year-old workshop, which is based at the Public

Theater, provides comprehensive training in both still and sequential photography for over two hundred New York City youngsters.

Foundation for the Vital Arts, New York City. \$15,000 matching funds for the Eleo Pomare Dance Company to operate a school in Harlem for ghetto residents interested in dance.

Freedom Arts Workshop, Newburgh. \$415 for a Newburgh State Fair art exhibit in which videotape and other visual materials were used to create a dialogue between cities with common problems.

George Washington Carver Community Center, White Plains. \$19,200 for administrative and operational costs of music, dance, and drama workshops and performances in White Plains and Peekskill ghetto communities.

Greenwich House Music School, New York City. \$13,580 for an expanded community concert program, music workshops, and private music instruction for one hundred scholarship students.

Greenwich Mews Spanish Theatre, New York City. \$15,000 for actors' fees and production and administrative costs to enable this bilingual theatre company composed of actors from Latin America to present plays by Garcia Lorca and Moratin for more than 16,000 students from 140 schools and colleges in the metropolitan New York City area.

Hamilton Hill "Drop-In" Arts and Crafts Center, Schenectady. \$13,075 for salaries of director-ceramist Margaret Cunningham and film workshop director Michael Dunn. The Center provides art training for members of the black community.

Harlem Cultural Council, New York City. \$10,000 for rental of mobile units for Dancemobile.

Harlem Jazz Music Center, New York City. \$7,500 for program and administrative expenses of the Community Music Workshop which produced jazz concerts in Harlem and functioned as a music center for the community.

The Harlem School of the Arts, New York City. \$50,000 for administration and operation of string music and theatre programs. Established in 1965 under the direction of Dorothy Maynor, the school now provides professional instruction for almost 600 students in drama, music, dance, and painting. It offers string instruction by the Suzuki method.

Henry Street Settlement, New York City. \$67,500 for workshops and performances. The Arts for Living program, under the direction of Woodie King and Rod Rodgers, offers multiracial Lower East Side residents free instruction in film, photography, theatre, and dance, and presents regularly scheduled professional theatre performances.

History, Art and Nature Den (H.A.N.D.), Brooklyn. \$2,000 for general expenses including rental of space, maintenance of animals, educational supplies, and books. This storefront museum, operated in the Williamsburg section of Brooklyn in cooperation with Pratt Institute, serves approximately 250 children who come there to learn about animals by caring for them.

"...the concerns of the community at large"
Opposite: The Ten Penny Players present *Noisy City Sam* to combat pollution in New York City's Clinton district under the sponsorship of the Courtyard Playhouse Foundation. "Admission is free, but the producers hope audiences will bring along some empty soda or beer cans when they come to see the show. The cans are only one of the ways in which [they] try to bring their anti-pollution message alive. It's a play that manages to use the language of the street without sounding as though all the words were filtered through some advertising agency's copy desk. The Sam of the title turns out to be the bad guy of the piece. He's a 'front man' who loves noise, dirt, grime, smells and trash and looks it. The real villains are the 'suppliers' of pollution—the landlord behind every belching incinerator, the car drivers, the litterers . . ."—Amei Wallach in *Newsday*.



Hospital Audiences, New York City. \$62,230 for administrative and operating expenses and performers' fees. This organization, which provides hospital patients with recreational and cultural activities, has taken 36,000 patients from 114 hospitals and narcotics treatment centers to free performances and has arranged performances for 90,000 patients in 15 mental hospitals within a period of two years. (Second year of support.)

Hudson Guild Theatre, New York City. \$12,000 for the salary of a coordinator-director of a year-round theatre arts program serving the multi-ethnic Chelsea community.*

Ibero-American Action League, Rochester. \$31,072 for a year-round cultural program for Spanish-speaking youth. The cultural enrichment program began as a summer project funded by the Rochester Recreation Department in 1969. During the summer of 1970 approximately 700 young people participated in drama, dance, writing, and music workshops and classes in Puerto Rican culture.

James Weldon Johnson Community Center, New York City. \$20,000 for development of a theatre arts center at the DeWitt Clinton Houses in East Harlem to offer professionally conducted workshops in dance, painting, sculpture, and ceramics as well as presenting dance recitals and art exhibitions for East Harlem residents.

Jazz Interactions, New York City. \$50,000 for presenting forty concerts with discussions of jazz history and demonstrations of different music styles at New York City public schools, establishing a clinic in which young artists could interact with jazz veterans, and providing a showcase for jazz talent at Sunday matinee performances throughout New York City.

Jazzmobile, New York City. \$75,000 for administrative and operating costs including musicians' fees for concerts in city streets and jazz workshops; \$10,000 for school concerts and lectures.* In its fifth year of operation Jazzmobile has, under the

direction of Paul West, extended its activities to work with young musicians of the I.S. 201 complex in central Harlem. Council support contributed toward 80 outdoor summer concerts, 104 jazz workshops, and 63 school lecture-concerts. (Second year of support.)

Lincoln Square Neighborhood Center, New York City. \$9,300 for a creative arts program involving music, drama, and dance workshops for children and young adults.

Lower East Side Civic Improvement Association, New York City. \$5,500 for operating expenses for five concerts presented at the Tompkins Square Park Music Festival, which provided free entertainment for the community.

Manna House Workshops, New York City. \$30,000 for administrative and operating expenses of dance, drama, music, and writing workshops for residents of the East Harlem community. Local professionals took charge of daily workshops in which approximately eighty-five young people participated.

Modern Organization for Dance Evolvement (M.O.D.E.), New York City. \$20,000 for program activities celebrating black dance through a concert series in the five boroughs, lecture-performance workshops at the Church of the Master in Harlem, and a dance newsletter pilot project, *The Feet*; and \$10,000 for artists' fees and operational and administrative costs of dance performances in community theatres in Brooklyn, Manhattan, and Queens.*

Museum, A Project of Living Artists, New York City. \$4,600 for a workshop in live sketching; film showings, dance recitals, and poetry readings; and free exhibit facilities for artist groups concerned with relating the arts to society.

Nassau County Department of Public Works, Division of Recreation and Parks. \$10,000 for performers' fees to provide thirty free performances

in thirteen areas of Nassau County. Using a mobile van unit, Percival Borde, Clark Terry, and other well-known entertainers played for thousands of community residents.

The National Black Theatre, New York City. \$50,000 for administration and operation of a theatre symposium presenting speakers and lecture-demonstrations on art, music, and dance, and for workshops and performances developed by a repertory company dedicated to encouraging actors and playwrights to become vehicles for the interpretation of community life.

Native American Center for the Living Arts, New York City. \$22,640 administered by the Cultural Council Foundation, for coordinating the artistic activities of the American Indian community and developing new sources of support. The Center was founded by Buffy Sainte-Marie.

Native American Cultural Awareness Organization, Buffalo. \$5,440 for producing a two-week North American Indian festival of songs, dances, films, lectures, and authentic Indian food at the State University of New York at Buffalo. The Festival, which was planned by Indian students at the University, was attended by 39,000 people.

The Negro Ensemble Company, New York City. \$50,000 for program and operating expenses including audience development. This professional black theatre group, under the artistic direction of Robert Hooks and Douglas Turner Ward, operates a repertory company, a free acting workshop, and a free training school for over 750 students at St. Mark's Playhouse.

The New Group Theatre, New York City. \$1,980 for the development of a stage laboratory where professional actors help new playwrights create scripts, and for involving the community by opening the theatre to the public at a minimum cost.

New Heritage Repertory Theatre, New York City. \$15,000 for an experimental workshop production, administrative expenses, and professional fees.

This Harlem-based company makes its home facilities available for performances by black poets, musicians, and drama companies in addition to touring the State.

New World Workshops, New York City. \$7,500 for operating costs. This group of young actors provides free daily classes in music, dance, drama, photography, and puppetry as well as free weekend theatrical performances for East Harlem.

New York City Community Arts Workshop. \$13,167 for salaries of an artistic director and an administrative coordinator for mural workshops on the Lower East Side.

New York City Hispanic-American Dance Company. \$20,000 for administrative and production expenses including professional fees. This resident company, under the direction of Tina Ramirez, is largely composed of dancers drawn from the Hispanic communities of New York City.

New York Theater of the Americas, New York City. \$10,000 for the production of eight plays written by their own workshop members and six plays by contemporary Latin-American authors. This repertory company, founded to reunite Spanish-speaking New York City residents with their heritage, also provides a theatre for new plays written, directed, and performed by the local community.

New York University Jazz Ensemble, New York City. \$4,265 for a conductor's salary and transportation and publication expenses related to a tour of eight ghetto schools in New York City to encourage high school students to continue their music education at the college level.

New York Urban League, New York City. \$10,000 for producing four issues of *Forty Acres And A Mule*, a monthly Harlem newspaper written, edited, and published by black and Puerto Rican students for about 10,000 readers.

Olatunji Center of African Culture, New York City. \$25,000 for the production of new works and their

performance throughout the State and for scholarships. The Center provides music and dance workshops and professional performances as well as instruction in African dialects.

Operation Discovery, Brooklyn. \$19,000 for a video survey of cultural activities in the Bedford-Stuyvesant area to train young people in all aspects of television production. This project, under the direction of Doris Marshall, was the first phase of a program to develop Bedford-Stuyvesant community television production.

The Poor Peoples Theatre, New York City. \$5,000 for salaries of a business manager and part-time secretary, a stage manager, and an assistant stage manager. This multiracial traveling theatre company composed of teen-agers, which emerged from the Poor Peoples Campaign, gave performances in schools, playgrounds, and community centers.*

Port Chester Carver Center. \$2,000 for transportation and supplies for twenty-five children from the low income area of Port Chester to participate in an eight-week summer program of music and dance instruction conducted by the Westchester County Department of Parks.

Portrait of Ten Towns, New York City. \$35,000 for administrative costs, including salaries, travel, and rental of equipment, of a program of community workshops for teen-agers in Amsterdam, Angelica, Lockport, Malone, Newark, Newburgh, Norwich, Rome, and—in New York City—Harlem and the Lower East Side. In Malone the project produced the publication of work by writers aged eight to nineteen called *Malone Youth Speaks Out Poetically*. Teen-agers from Lockport, Newark, Newburgh, Norwich, Rome, and the two New York City centers participated in a festival caravan called *Excess America* built from trash collected in town after town as it crossed the State on a forty-foot flatbed truck. The caravan became a dramatic feature of a succession of ecology festivals including

the Union Square Earth Day celebration in New York City.

Puerto Rican Ensemble, New York City. \$12,000 for the presentation of a Spanish program of musical satire and drama to Spanish-speaking communities in the five boroughs of New York City.

Puerto Rican Traveling Theatre Company, New York City. \$64,330 for forty performances of *These Golden Streets* by Piri Thomas and eight performances of *The Evil Spell of the Butterfly* at sites throughout the five boroughs including storefronts, schools, community centers, and a prison. (Third year of support.)

Regional Community Action Agency, New Rochelle. \$3,000 for professional fees and materials for drawing, painting, sculpture, and printing workshops for ghetto residents of New Rochelle.

Riis Plaza Amphitheatre Association, New York City. \$12,000 for the presentation of theatrical programs and for workshops in drama, dance, and music for the eight thousand tenants of the Jacob Riis Houses in Lower Manhattan.

City of Rochester Bureau of Recreation. \$19,640 for *Rochester Presents*, a local talent show touring the city; *Battle of the Bands*, a biweekly competition between local bands presented in ghetto

“... what art is and who it should be for”

Opposite: Young participants in the White Plains Community Action Program's storefront art center. “The children are taught to evaluate the things they are doing. They see themselves revealed by the objects they make and this revelation is kept before their eyes at all times. In other words a child can see and say to himself ‘who I am,’ and this is the great excitement... more than the materials. The materials make it all possible, but the selection, rejection, the putting together—that’s what puts ‘who I am’ constantly before the child’s eyes.”—Angiola Churchill, professor of art education, New York University.



areas; and workshops in music, art, dance, and drama—all run in conjunction with the Summer Youth Opportunity Program.

Shalom, Inc., New York City. \$6,000 for professional musicians' fees for year-round jazz workshops for East Harlem teen-agers and for regular community jazz performances during the summer.

Shelter Island-Southold Area Branch of American Association of University Women, Orient. \$10,000 for workshops in art and the indigenous crafts of Long Island for the young people of the Orient community, and for exhibitions of the work produced to establish its relationship to the cultural and historical character of the area.

The Society of Black Composers, New York City. \$35,000 for administrative expenses and for the presentation of a minimum of ten concerts. This organization, which provides a forum for the work of black composers, commissions works that increase the repertoire of black music and sponsors concerts at which the music of black composers is performed.

The Society of Friends of Puerto Rico, New York City. \$15,000 for administrative and operating expenses of theatre and visual arts programs. The Society, organized in 1956, provides cultural programming for Puerto Ricans in the five boroughs.

The Society of the Third Street Music School Settlement, New York City. \$55,000 for a free program of music instruction for 150 ghetto youths. Third Street Music School, as it is popularly known, provides classes in voice, piano, string instruments (including the Suzuki method), woodwind and brass instruments, rock composition, and theory, as well as regular free public performances for a multiracial community of the Lower East Side.

Soul and Latin Theater, New York City. \$30,000 for administrative and operating expenses for a drama workshop for thirty students and for street performances. This organization performs principally

in the streets of New York City using plays developed by workshop participants who are residents of ghetto communities. (Second year of support.)

South Bronx Community Action Theatre, New York City. \$25,000 for production costs of *What a Day!* and Maxim Gorky's *The Lower Depths*. The Theatre was established in 1957 by Fredric Halaman Daris and Salvatore R. Gulla as a community-based interracial creative arts organization.

Southeast Council Federated Eastern Indian League, Brooklyn. \$15,000 for establishing an American Indian Cultural Workshop, in which Indians living in New York City could meet for linguistic studies and classes on Indian arts and which would establish a library and information source on Indian culture, and for the publication of a newsletter, *War Drums*.

The Studio Museum in Harlem, New York City. \$10,000 for the salary of a young man or woman who has completed academic training and now seeks professional museum experience.

Summer On Wheels, New York City. \$20,000 for mobile and theatre performances, including puppet shows and puppetry workshops in schools and performances in migrant workers' camps, in twenty-one different New York State locations. The program also received financial assistance from the Bureau of Migrant Education of the State Education Department. (Third year of support.)

The Teachers, Inc., New York City. \$15,000 for the services of professional artists working in four elementary schools and two junior high schools in the Two Bridges community where they became involved with 1,500 students and fifty teachers.

Teachers and Writers Collaborative, New York City. \$28,300 for a writers-in-schools program in which professionals work with students and teachers to encourage writing out of the students' experiences and in their own language. Seventeen schools in the Bronx, Queens, and Manhattan are involved in this program.

Theatre for the Forgotten, New York City. \$19,000 for operating costs. This unique program provides professional productions and workshop training for prisons and narcotic addiction treatment centers. In 1970 more than 25,000 inmates in eighteen institutions throughout the State saw three productions, and over one hundred individuals participated in workshop classes. Additional funding for the project was received from the National Endowment for the Arts, Mary Reynolds Babcock Foundation, and the J. M. Kaplan Fund. (Third year of support.)

Two Bridges Neighborhood Council, New York City. \$1,250 for professional fees and materials used to develop new models of community involvement through motion picture photography, painting, and architecture.

Union Settlement Association, New York City. \$25,000 for administrative services, workshop consultants, and four performances of five major theatrical productions by the East Harlem Repertory Company.

Urban Arts Corps, New York City. \$100,000 for administrative and operating expenses. This program, which began as a Council-initiated project in 1968, provides professional theatrical training for young people seeking careers as professional performers. Under the direction of Vinnette Carroll, members participate in drama workshops and perform for the public at their studio-loft and (under the sponsorship of the City of New York Department of Parks, Recreation and Cultural Affairs and the Rockmeadow Foundation) in city parks. (Third year of support.)

The Voice of the Children, New York City. \$13,000 for administrative costs and the publication of weekly and quarterly magazines. Under the guidance of two gifted teachers, this group of twenty black and Puerto Rican youngsters meets weekly for training workshops in poetry and prose writing.

West End Symphony, New York City. \$6,000 for

production expenses of fourteen school concerts and Saturday workshops for young music students, \$2,000 of which paid for conductors' fees. This orchestra invites guest musicians representing the entire spectrum (classical, jazz, rock, and folk) for concert performances in ghetto communities throughout the city.

Westchester Community Opportunity Program, Elmsford. \$44,500 for music, dance, and drama workshops and theatrical performances in the Westchester ghetto communities of Eastchester, Greenburg, Mamaroneck, Mount Vernon, Ossining, Peekskill, and Tarrytown.

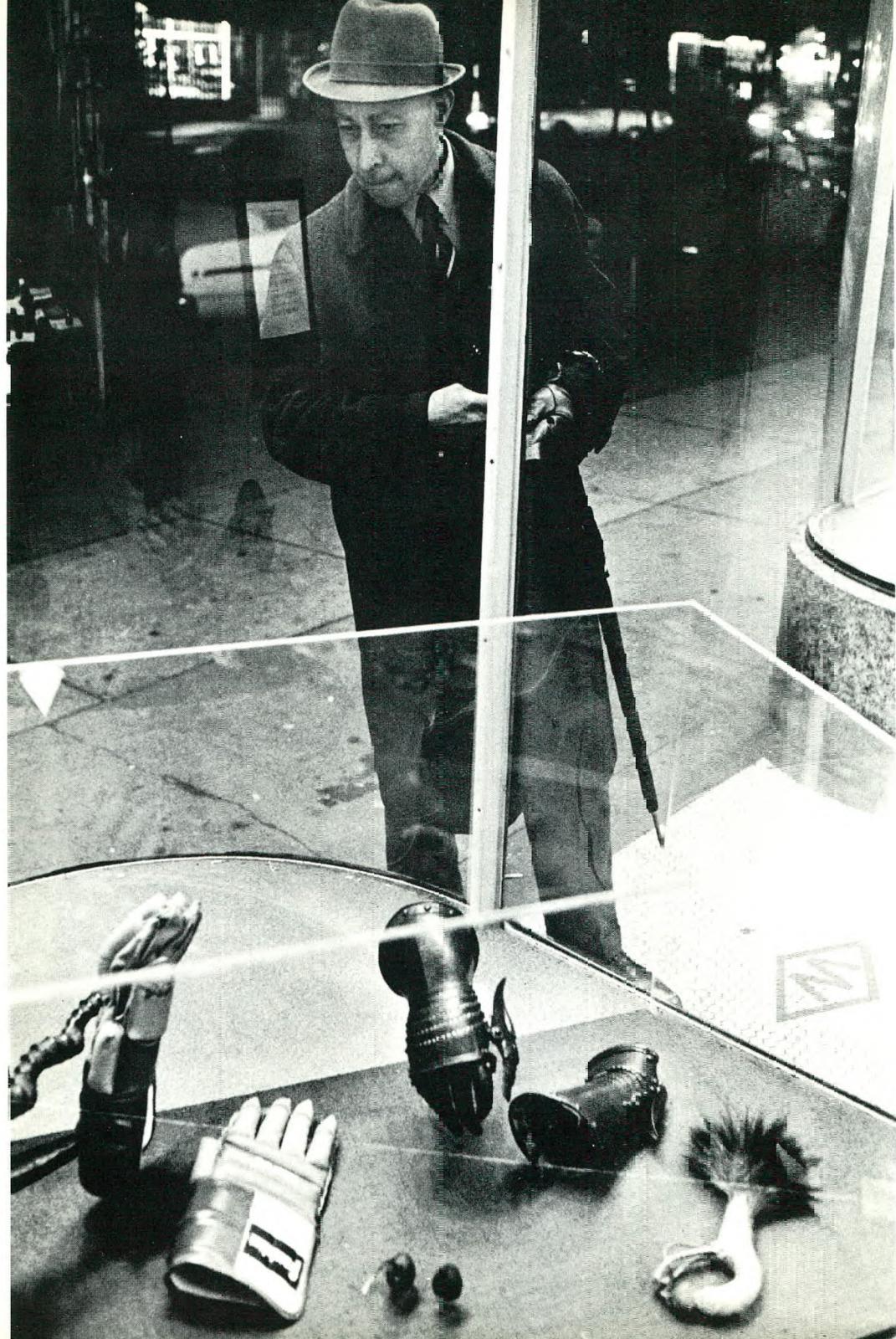
Westchester County Parks Department, White Plains. \$784 for the salary of an African dance and music instructor for a six-week summer training program. Approximately 150 children participated in this program which stimulated interest in non-western approaches to rhythm.

White Plains Community Action Program. \$13,000 for administration and operation of a storefront art studio which provides workshop space for children and teen-agers interested in painting, sculpting, and filmmaking.

Women's Interart Center, New York City. \$5,000 for operating expenses of a photo and graphics workshop for artists and the surrounding Lower East Side community.

Young Women's Christian Association of Peekskill. \$2,000 for operating costs of a music, dance, and drama summer program for youngsters from low income families. Approximately four hundred participated.

Young Women's Christian Association of White Plains and Central Westchester. \$1,200 for African dance and music workshops conducted by a professional during the summer of 1970.



VISUAL ARTS PROGRAM

In recent years the visual arts have been subject to constantly changing definition as they come to encompass new territories of expression. In much the same way, the Council's Visual Arts Program has never been the same from year to year—projects and concepts have shifted frequently, and the thrust has changed to reflect current needs.

The program is now organized under the headings of Museum Aid, Community Projects in the Visual Arts, Exhibitions, and Visiting Artists. Community Projects is new this year—established in response to a significant increase in requests for Council assistance from community art organizations. These requests, many of them from newly-formed groups working on untested ground, required new criteria for evaluation, and the new program section was set up to develop them.

Within the well-established Museum Aid section, the program has responded to the expressed need for cooperative ventures among museums, historical societies, and arts organizations. Increased financial pressure and a common desire to serve new audiences have led many previously self-sufficient institutions to think in terms of related needs and complementary services. Two Council-initiated surveys of museum educational services conducted by Priscilla Dunhill and Suzanne Slesin demonstrated the need for cooperative educational programming. A grant to the Cultural Council Foundation to initiate the Museums Collaborative in New York City has already demonstrated that cooperative ventures can work effec-

tively, especially with educational efforts.

The Visual Arts Program has continued to conduct some independent activity and research, especially in connection with the development of new services. Such program activities in 1970-71 included photographic research on street musicians by Richard Bellak and on environmental change in the Walkill River valley by Burt Shavitz; exhibit workshops for teachers, students, and librarians conducted by Daniel Newman; and an exhibit portfolio, *Life on the Hudson in the Days of the Sloops*, prepared by the Council staff for the Hudson River Sloop Restoration. For the first Earth Day celebration in New York City, the Council served as coordinator of the State's displays in Union Square and produced the first edition of Arthur Tress's *Open Space in the Inner City*.

Elsewhere, the Visual Arts Program has sought to bring about inter-agency and inter-community exchange through the establishment of a loose network of statewide arts organizations and educational institutions working to develop related services. Council assistance to The Farmers' Museum in Cooperstown for regional media workshops, Bank Street at Harlem for its multimedia center, the American Heritage and World Cultures Social Studies Centers in Manlius for a media program, and the Rochester Museum and Science Center for its media exhibition workshop has resulted in exchange of ideas, procedures, and personnel.

The Visual Arts Program considers each project or activity on an individual basis, and tries to have a staff member visit each organization that applies for assistance. As a result of this practice, the staff has become familiar with the personnel and general programs of all organizations which have received Council help in the visual arts—making it possible for them to serve as catalysts for many of the imaginative projects being developed by organizations throughout the State.

Allon Schoener

"... the expressed need for cooperative ventures among museums, historical societies, and arts organizations"

Opposite: Metropolitan Museum exhibit at the Langston Hughes Community Library and Cultural Center in Queens.

Museum Aid

The State Legislature's historic appropriation for the arts has enabled Museum Aid to accelerate its service to the museum community—the annual allocation of approximately \$600,000 on which museum assistance had been based in the past four years having been replaced in 1970-71 by the sum of \$4,011,897.

Previously, Museum Aid funds were used as seed money to initiate new museum projects and programs. Following guidelines established by the museum community, assistance was concentrated in three main categories—staff supplementation, internships and training programs, and special projects. The increase in available funds led to a reconsideration of Museum Aid and, by responding to the priorities set forth by museums in their applications, the program once more let the museum community define its scope. As a result, Council assistance to 113 museums and historical societies in 1970-71 covers a great range of needs and activities. In addition to accommodating requests for staff, interns, and special projects, Museum Aid gave substantial support in connection with exhibitions, education, conservation, publications, and membership.

Significantly, assistance with staffing reflects a similar breadth of concern. Among the 230 full- and part-time museum personnel with salaries directly affected by Council assistance, we find directors, curators, researchers, catalogers, registrars, librarians, secretarial assistants, guides, and attendants, and also public relations officers, community and extension service coordinators, membership and promotion officers, a business administrator, a fund raising consultant, education department lecturers, teachers and coordinators, and exhibition designers.

Notable in the applications for assistance was the museums' recognition of an emerging demand

for community and extension services. In the listing that follows the recurrence of inner-city workshops, community relations projects, and the availability of staff and exhibition resources to schools and community centers directly reflects this development. At the same time the diversity of projects and programs inaugurated by single institutions speaks with equal force for the variety of activities now considered within the legitimate province of a flourishing museum.

Lucy Kostelanetz

Museum Aid in 1970-71

Albany Institute of History and Art. \$79,700 for installation of Albany history displays; conservation of paintings, manuscripts, books, and prints; student projects concerning the study of historic districts and the preservation of historic sites in Albany, Troy, and Cohoes, and the production of a film on the use and condition of the Mohawk River in the Capital District; salary of a consultant in regional services; staff supplementation with a business administrator, a curator, and a public relations officer.

Albright-Knox Art Gallery, Buffalo. \$179,530 for preparation of two catalogs documenting works in the collection dating from before and after 1945; exhibitions; operation of a mobile inner-city classroom bus; planning for a third "Buffalo Festival of the Arts Today" (scheduled for fall 1972); conservation; framing of prints and drawings for circulating exhibitions; salary of a consultant in regional services; staff supplementation with a lecturer (fourth year), a curator of prints and drawings, and two lecturers; aid for an intern to work in all departments (fourth year).

American Crafts Council, New York City. \$33,750 for development of an international design archive; craft market seminars at three upstate locations; aid for a Museum of Contemporary Crafts intern with secretarial assistance (third year).

The American Museum of Natural History, New York City. \$205,092 for preparation of the new Asiatic Hall (fourth year); refurbishing the library collection and conversion to the Library of Congress file system (second year); four astronomy workshops for secondary and elementary school teachers (third year) and a pilot astronomy program for teachers, children, and parents at the Hayden Planetarium; aid for two summer interns to prepare costumes for an Asiatic Hall exhibit, two Hayden Planetarium interns (fourth year), an internship program to train twenty-four young people to serve as informal docents in major exhibition halls, and another, the Cadet Corps program, to train high school students as weekend docent-guards.

Archaeological Institute of America, New York City. \$7,500 for organization of a slide archive of archaeological sites and monuments; compilation of new slides of subjects from Africa and the Americas for eventual distribution to schools and museums.

Archives of American Art, New York City. \$26,818 for taping interviews with New York State printmakers, craftsmen, and photographers; documentation of the current New York art scene.

Arnot Art Museum, Elmira. \$8,120 for a loan exhibition of *Pre-Columbian Art*; printed gallery guides for teachers; slides of American antiques and contemporary American painting and sculpture; exhibition catalogs.

The Asia Society, New York City. \$15,000 for exhibition expenses of the Asia House Gallery.

Bedford Historical Society. \$6,500 for staff supplementation with a curator.

The Bronx County Historical Society. \$3,150 for microfilming the complete file of the *Bronx Home News*.

Brooklyn Botanic Garden. \$72,000 for staff supplementation with a superintendent and a landscape architect for their Long Island Clark Memorial Gar-

den, a principal research investigator and research assistant for their Kitchawan Research Station in Westchester County, a teacher-naturalist for their Teatown Lake Reservation in Westchester County, and a public relations officer.

The Brooklyn Children's Museum (MUSE). \$107,816 for administrative expenses and salaries; loan kits (second year); materials and supplies for free workshops; a junior curator program for high school and college students; staff supplementation with a neighborhood museum consultant, a jazz workshop director (third year), instructors for poetry, creative writing, and photography workshops (third year), instructors for child and adult art workshops (second year), and instructors for woodcraft and aviation workshops.

The Brooklyn Museum. \$200,700 for administration and operating expenses; operation of the Community Gallery for local artists; conservation; preparation of *Fifty French Prints, 1670-1970*, a new traveling exhibition (fourth year).

Buffalo and Erie County Historical Society. \$71,982 for an oral history project; microfilming of Buffalo foreign-language newspapers; photography workshops for young people in Buffalo and Lockport; staff supplementation with a manuscript curator and a cataloger of the ephemera collection (third year); aid for five student interns enrolled in historical agency administration courses at the State University College at Buffalo (third year).

Chemung County Historical Society, Elmira. \$11,880 for preparation and printing of historical walking and driving tours of the county; staff supplementation with a director (third year).

The Cobblestone Society, Albion. \$5,000 for preparation of a book about cobblestone buildings in New York State.

The Constitution Island Association, West Point. \$3,160 for appraisal and documentation of the collection.

Cooper-Hewitt Museum of Decorative Arts and Design, New York City. \$100,000 for study conferences and a survey to define what a design museum should be; survey to assess the museum's responsibilities to its public; analysis of immediate and long-term financing; study of the collection's relationship to other similar collections; study concerning the preservation, accessibility, presentation, and use of objects in the museum's new location.

The Crown Point Foundation. \$4,050 for preparation and publication of educational materials concerned with historic sites at the State park at Crown Point.

Cultural Council Foundation, New York City. \$85,000 for the Museums Collaborative to produce Exhibit Portfolios and to encourage cooperative educational programming among museums and between museums and schools; \$5,750 for publication of the proceedings of the Brooklyn MUSE conference on neighborhood museums.*

DeWitt Historical Society of Tompkins County, Ithaca. \$13,500 for staff supplementation with a director.

George Eastman House, Rochester. \$19,020 for a photographic survey of New York State migrant farm workers; aid for two interns in the administration and curatorship of a museum of photography.

Walter Elwood Museum, Amsterdam. \$16,585 for staff supplementation with a curator and a museum aide (fourth year), a part-time media specialist (third year), and a part-time teacher.

Essex County Historical Society, Elizabethtown. \$10,000 for preparation and refurbishing of exhibits at the Adirondack Center Museum (third year); staff supplementation at the Museum to provide winter services and educational programs for adults and children.

Everson Museum of Art, Syracuse. \$67,000 for ex-

hibitions; consultants for studies of the museum's programs, policies, and relations with the community; preparation of a documentary exhibition about life in Syracuse by photographer Simpson Kalisher; staff supplementation with an exhibitions secretary (third year) and an art lending service manager (second year); aid for three summer internships.

The Farmers' Museum, Cooperstown. \$21,975 for the production of a film about *The New York Farmer Today* by Joseph Consentino.

Fenton Historical Society of Jamestown, New York. \$7,500 for staff supplementation with a director (third year).

The Finch College Museum of Art, New York City. \$32,695 for preparation of a traveling film exhibition *Artists at Work*; transportation of a hologram exhibition *N Dimensional Space* to Rochester and Schenectady; research for a second hologram exhibition; staff supplementation with an administrative-curatorial assistant in the museum's contemporary wing; aid for an intern in the contemporary wing (fourth year).

Franklin County Historical Society, Malone. \$2,860 for a staff training program to improve the museum as a teaching resource; research for a booklet about Laura Ingalls Wilder, author of children's books who came from Malone.

Friends of Hyde Hall, Cooperstown. \$10,000 for photographing, cataloging, and researching the history of Hyde Hall and its collections.

Geneva Historical Society and Museum. \$19,830 for two summer concerts by the Rochester Phil-

"...the diversity of projects and programs now considered within the province of a museum" *Opposite*: Members of the Bronx Zoo Department of Exhibitions and Graphic Arts make molds of Palisades rock formations for eventual use in zoo exhibits.



harmonic Orchestra at Rose Hill; staff supplementation with a director (third year) and a clerical assistant (second year).

The Gregory Museum, Hicksville. \$10,000 for staff supplementation with a curator.

The Solomon R. Guggenheim Museum, New York City. \$4,000 for an inner-city summer education program.

Hall of Fame of the Trotter, Goshen. \$14,320 for staff supplementation with an education officer (third year) and an exhibits technician.

Hall of Science of the City of New York, Flushing. \$8,530 for operation of The Little Red School House Program for extra-curricular classes in science for elementary schoolchildren; an advisor to the Stargazers Junior Astronomy Program*; operation of the Stargazers Program.

Hammond Museum, North Salem. \$3,500 for a fund raising feasibility study.

Heckscher Museum, Huntington. \$10,000 for preparation of the exhibition *The Architecture of Suffolk County* (second year); establishment of an archive of Suffolk County artists with priority given to living artists.

Historic Landmarks Preservation Commission, Kingston. \$6,000 for archaeological investigation of the stockade built by Peter Stuyvesant in 1658; survey of buildings for landmark designation and preservation.

Historical Museum of the Darwin R. Barker Library, Fredonia. \$3,830 staff supplementation with a curator and assistant.

Historical Society of Greater Port Jefferson. \$1,000 for museum and school programs.

Historical Society of Saratoga, Saratoga Springs. \$9,500 for cataloging the collection and improving displays.

The Historical Society of the Tonawandas, Tona-

wanda. \$6,900 for staff supplementation with a curator.

Historical Society of the Town of Chester, Chertown. \$500 for improvement of the exhibition program.

The Horticultural Society of New York, New York City. \$10,000 for salaries of a senior horticulturist and an assistant.

The Hudson River Museum, Yonkers. \$140,200 for development of a traveling exhibitions program for schools and libraries; research and publication assistance for an exhibition of the Hudson River School paintings of James R. Brevoort; Art Cart, a summer program of neighborhood street art workshops in the towns of Yonkers, Port Chester, Ossining, and Mount Vernon; filmmaking workshop for inner-city teen-agers; pilot arts and science program with Total Education in the Total Environment for four Hudson River communities—Albany, New York City, Poughkeepsie, and Yonkers; training program in community service for New York State museum personnel; film on Putnam County made by John Cohen; staff supplementation with an assistant curator of education, an extension service coordinator, and an assistant registrar; aid for five summer college interns.

Huguenot Historical Society of New Paltz. \$18,800 for staff supplementation with a part-time director, hostess-guides, an arts and crafts program staff, and a part-time librarian with assistants.

Huntington Historical Society. \$2,592 for library salaries (third year).

Institute for the Study of Art in Education, New York City. \$5,250 for seminars for museum and art educators at the Memorial Art Gallery of the University of Rochester and The Museum of Modern Art in New York City; \$4,250 for the planning of the two seminars.*

Ithaca College Museum of Art. \$9,180 for a museum training and internship program.

Jefferson County Historical Society, Watertown. \$6,000 for an education consultant and education program expenses.

The Jewish Museum, New York City. \$12,000 for meetings and consultants to evaluate the museum's program and direction; \$5,500 to The Fund for Concerned Photography for the preparation of an exhibition of the photographic work of Roman Vishniac.*

Junior Museum of Oneida County, Utica. \$18,125 for staff supplementation with a director and clerical assistance.

The Lake George Historical Association. \$11,000 for program expenses; preparation of the Stoddard and Thatcher photography collections for display; staff supplementation with a curator.

George Landis Arboretum, Esperance. \$2,500 matching funds for staff supplementation with a botanist (fourth year).

The Landmark Society of Western New York, Rochester. \$11,830 for preparation of a publication on Monroe County architecture; staff supplementation with a curator for the Campbell-Whittlesey House.

Lansingburgh Historical Society, Troy. \$4,500 for an architectural history survey by students; preparation of a cultural festival celebrating the Lansingburgh Bicentennial.

Lewis County Historical Society, Lowville. \$500 for staff supplementation with a curator to revamp exhibits (second year).

The Long Island Historical Society, Brooklyn. \$6,000 for staff supplementation with a research assistant.

Madison County Historical Society, Oneida. \$21,200 for collecting and preserving records of the Oneida Indian Nation; staff supplementation with a director (second year) and secretarial assistance.

Memorial Art Gallery of the University of Rochester. \$125,244 for exhibitions and lecture programs; opening the gallery during evening hours on Tuesday and Saturdays (third year); visiting artists program for schools in a nine-county area around Rochester; staff supplementation with a neighborhood services coordinator, a school services coordinator, a school art lecturer, an education department secretary, and four part-time assistant curators to work with labels and other interpretive devices; children's art classes at the inner-city Haiti Gallery.

The Metropolitan Museum of Art, New York City. \$418,500 for staff salaries; educational community services; a program of exhibitions and events with the Queens Borough Public Library; a workshop program for New York State museum personnel in cooperation with the New-York Historical Society, the Museum of the City of New York, The American Museum of Natural History, and The Museum of Modern Art (fifth year); an international training program for New York State museum personnel in cooperation with the International Council of Museums; an artists' survey of community arts activities in New York City.

Museum of American Folk Art, New York City. \$30,000 for a membership program; organization of the exhibition *Carving for Commerce* and its transportation to museums in Albany, Binghamton, Cooperstown, Syracuse, and Yonkers.

Museum of the City of New York. \$161,985 for a study of New York City architectural history; research on effective and systematic identification of historic sites in New York City; a museum salary survey, a small museums trustees conference, and fund raising workshops for museum personnel conducted by the New York State Association of Museums; staff salaries; staff supplementation with a community relations officer.

Museum of Madau, Brooklyn. \$15,000 for exhibits of work by local artists and lecturers to tour elementary schools.

The Museum of Modern Art, New York City. \$280,000 for curatorial operations and services; aid for interns in film and photography (fourth year), an intern in the department of architecture and design (third year), interns in the publication and print departments, and an intern to work jointly for the department of prints and in traveling exhibitions.

Museum of the Hudson Highlands, Cornwall-on-Hudson. \$13,460 for a seminar for small science museums and centers in New York State; exhibition materials; staff supplementation with an education assistant (fourth year).

Nassau County Historical Museum, Syosset. \$102,400 for operation of a Black History Exhibit Center in Hempstead; survey of traditional farm architecture on Long Island (third year); staff supplementation with a fine arts curator (third year), an audio-visual curator, and an education program director at Old Bethpage Village Restoration.

National Railroad Museum, Oneonta. \$6,500 for summer staffing; expansion of children's programs; lectures and mobile displays in schools and at fairs.

National Trust for Historic Preservation: Lyndhurst, Tarrytown. \$25,000 matching funds for a guide program; curatorial consultants; staff supplementation with an educational coordinator.

The New York Academy of Medicine, New York City. \$7,000 for a feasibility study for a museum devoted to the history of medicine in New York.

The New York Botanical Garden, Bronx. \$82,000 for library cataloging (third year); organization and conservation of manuscripts, rare books, and the botanical art collection.

The New-York Historical Society, New York City. \$26,065 for staff supplementation with three staff members for an expanded education program (third year).

New York Hot Jazz Society, New York City. \$17,250 to organize an exhibition of jazz memorabilia.

New York Institute of Anthropology, Queens. \$10,000 for archaeological digs and exhibits.

The New York Public Library, New York City. \$2,500 for technical assistance to cultural organizations to develop computer programming.

New York State Historical Association, Coopers-town. \$25,000 for fellowships for students in a history museum training program conducted in cooperation with the State University College at Oneonta (fifth year); preservation of the Smith-Telfer Collection of glass plate negatives (third year).

New York University, New York City. \$2,850 to the department of art education for a conference on art criticism and art education at the Guggenheim Museum.*

New York Zoological Society, Bronx and Brooklyn. \$107,000 for staff supplementation for the department of graphic arts and exhibitions; education programs; aid for three curatorial interns at the Aquarium and two interns at the Bronx Zoo.

Niagara County Historical Society, Lockport. \$8,728 for staff supplementation with a curator of exhibits.

North Shore Junior Science Museum, Port Washington. \$15,000 for staff supplementation with a director and a clerical assistant.

Old Museum Village of Smith's Clove, Monroe. \$15,080 for an orientation film for visitors and a crafts program (second year); staff supplementation with a registrar (second year).

Opposite: Tobacconist's figure by Charles J. Dodge (ca. 1848) included in the Museum of American Folk Art exhibition of Carving for Commerce by courtesy of the Long Island Historical Society. More than five thousand such figures once populated New York City streets.



The Oneida Historical Society, Utica. \$9,000 for staff supplementation with a curator.

Onondaga Historical Association, Syracuse. \$17,000 for conservation and an education program for county schools.

Oysterponds Historical Society, Orient. \$6,000 for staff supplementation with a registrar.

Paleontological Research Institution, Ithaca. \$3,000 for museum exhibition development and student guides.

The Parrish Art Museum, Southampton. \$5,150 for three exhibitions with concurrent meet-the-artist workshops; children's art workshops; opening the museum one evening per week.

Police Academy Museum, New York City. \$9,500 for exhibit development (third year).

Potsdam Public Museum. \$8,170 for a summer crafts workshop and extended educational services.

Queens Botanical Garden Society, Flushing. \$24,400 for a fragrance garden for the blind; two college-student instructors for the Children's Garden; staff supplementation with a coordinator-guide for school groups.

Remington Art Memorial Museum, Ogdensburg. \$11,660 for staff supplementation with a director and a curator (third year).

Rensselaer County Historical Society, Troy. \$12,200 for a traveling exhibition, *Architecture in Rensselaer County: Past, Present and Future*; education publication materials; staff supplementation with a curator-registrar (second year); summer interns at the Society headquarters and the Waterford Historical Museum and Cultural Center (third year).

Rensselaer County Junior Museum, Troy. \$12,060 for a mobile exhibit program, a teaching program, and a summer nature program.

Roberson Center for the Arts and Sciences, Binghamton. \$30,700 for exhibits; a publication on historic architecture in Broome County and vicinity; a history recording project; staff supplementation with a history curator for the Broome County Historical Society.

Rochester Museum and Science Center. \$128,900 for a cultural extension program; coordination of volunteer services; planning a hall of communications; organization of a study and exhibit center for environmental problems and an audio-visual workshop; staff supplementation with a chief exhibits designer (second year), a curator of technology (third year), and an associate curator of history (fourth year); four graduate trainees for a science museum program (fourth year).

Rockaway Cultural, Educational, Recreational and Historical Society, Arverne. \$13,000 for administrative salaries and consultants' fees; and bus transportation for childrens' cultural field trips.

The Rye Historical Society. \$11,500 for staff supplementation with a director and a part-time secretary.

The Schenectady Museum. \$37,855 for exhibit materials (second year); staff supplementation with a curator of science and decorative arts, an exhibits designer, and a membership and promotion associate.

Seneca Falls Historical Society. \$5,000 for staff supplementation with a director.

The Shaker Museum, Old Chatham. \$5,500 for a conservator and a demonstrator of machines and tools.

The Society for the Preservation of Long Island Antiquities, Setauket. \$24,000 for a coordinating service for Long Island historical societies; a membership program; reprinting the publication *Long Island Landmarks*; \$2,625 for a conference for Long Island historical societies.*

South Street Seaport Museum, New York City. \$30,300 for staff supplementation with a program director (third year), an assistant program director (second year), and a restoration director for the historic sailing ship *Wavertree*.

Staten Island Historical Society, Richmondtown. \$19,500 for staff supplementation with a director and a curator's assistant for the Richmondtown Restoration.

Staten Island Institute of Arts and Sciences, New Springville. \$35,000 for preparation of environmental exhibits.

Storm King Art Center, Mountainville. \$9,800 for cataloging the collection.

The Studio Museum in Harlem, New York City. \$89,900 for an artists in residence program; an exhibition series for emerging black artists; print-making and film workshops; membership and publications programs.

Suffolk Museum and Carriage House, Stony Brook. \$20,000 for school program personnel; insurance for the traveling exhibition *William Sidney Mount*; staff supplementation with an education lecturer.

Thousand Islands Museum, Clayton. \$1,000 for displays.

Tyler Art Gallery, State University College at Oswego. \$5,000 for three symposia on museology and two exhibitions organized by museum trainees.

University Art Gallery, State University of New York at Binghamton. \$7,900 for a catalog of the exhibition *The Works of John Vanderlyn*.

Wayne County Historical Society, Lyons. \$12,170 for cataloging and storing the photograph collection; preparation of an exhibit on Wayne County; staff supplementation with curator-school service coordinator (second year).

Andrew Dickson White Museum of Art, Ithaca. \$8,500 for the exhibition *Russian Art of the Revo-*

lution (also shown at The Brooklyn Museum).

Whitney Museum of American Art, New York City. \$70,000 for exhibitions; ten scholarships for a semester of study at the Whitney or its Art Resources Center in lower Manhattan (second year).

Wildcliff Natural Science Center, New Rochelle. \$10,000 for planning and design of exhibits.

Yivo Institute for Jewish Research, New York City. \$19,050 for staff supplementation to catalog the photograph collection with a researcher (third year), an assistant cataloger, and a bilingual secretary.

Community Projects in the Visual Arts

Community Projects became a new component of the Visual Arts Program in the spring of 1970, when the enlarged legislative appropriation for the fiscal year enabled the Council to respond to a wider range of applications for assistance in visual arts activities than it had been able to accommodate in the past.

Community Projects has been able to help organizations at many different stages of development. It has become clear over the past year that many groups applying for help, despite newness or lack of institutional stature, serve as "alternative arts organizations" in relation to museums and historical societies. They may differ from traditional arts institutions in terms of size, structure, and atmosphere, but these differences need not diminish—and may actually enhance—their importance in the total cultural complex. In contrast with conventional priorities, the new groups are likely to stress community involvement and development of the individual's visual awareness through workshops for teachers and students. Artists involved in these organizations are usually skillful at working with members of the community so that their projects become bona fide group efforts. In some cases, this is a matter of an artist putting his own art second to community activities.

During its first year of activity Community Projects awarded \$854,615 to 58 applicants—11 art centers, 4 art galleries, 7 art workshops, 5 artists' groups, 7 educational institutions, 5 libraries with visual arts programs, and 19 miscellaneous organizations (including the Institute for the Study of Art in Education in New York City which organizes the Visiting Artists program for the Council)—all with community-oriented programs including exhibitions, lectures, and seminars. Eight of the organizations are involved in statewide projects; the others themselves represent communities from all parts of the State.

Council assistance most frequently took the form of staff supplementation, with administrative and professional costs of specific programs and supplies and materials for both specific activities and general operation also figuring prominently. Projects receiving assistance involved not only traditional application of visual arts media (including crafts) but the relation of the visual arts to questions of heritage and environment.

Trudie Grace

Community Projects assisted in 1970-71

Adirondack Lakes Center for the Arts, Blue Mountain Lake. \$12,655 for instructors' fees and materials for classes in ceramics, metals, photography, woodworking, design, printing, and drawing.

American Heritage and World Cultures Social Studies Centers, Manlius. \$15,000 for the salary of an assistant director primarily involved in the instruction of teachers in the production and use of audio-visual materials.

Art On Tour, Scarsdale. \$3,500 for administrative costs. This traveling exhibition service, run in conjunction with the Hudson River Museum, primarily serves schools in Nassau, Putnam, Rockland, Suffolk, and Westchester counties.

Arts and Crafts Action Committee of the South Central New York Resource, Conservation and Development Project, Norwich. \$6,200 for rental of tents to house arts and crafts shows in a seven-county area (Broome, Chenango, Cortland, Delaware, Madison, Otsego, and Tioga), and for producing a newsletter on opportunities and events in the fields of arts and crafts.

Opposite: The Floating Foundation of Photography moors at the Sing Sing gate in Ossining for a series of photographic workshops for inmates.



Associated Artists of Syracuse. \$1,200 for the salary of a gallery manager. This non-profit gallery shows work by local artists and craftsmen.

Bank Street College of Education, New York City. \$53,000 for a visual education program for the Bank Street at Harlem research center involving workshops in visual literacy for teachers and the personnel of community organizations.

Bedford Historical Society. \$2,000 for a one-week Iroquois Indian festival.

City Walls, New York City. \$10,000 for the production of an outdoor wall painting in an upstate community and for research into sites for other upstate wall paintings.

Community Art Gallery, Amsterdam. \$4,450 for general maintenance, lectures by guest artists, and a loan exhibition program.

Cooperative College Center of Syracuse, State University of New York. \$15,000 for visual arts workshops and exhibitions sponsored by this inner-city center primarily serving minority groups.

Earth People's Park, New York City. \$20,000 for workshops in an upstate community and for ecological program activity in New York City.

East Harlem Summer Festival, New York City. \$5,910 for administrative costs of the Festival, which aims to unify the East Harlem community through artistic and educational events.

The Farmers' Museum, Cooperstown. \$69,810 for a summer social studies seminar for teachers, librarians, and museum and local historical society personnel; for teacher workshops to stimulate the production of exhibitions on topics of regional concern by local citizens; and for the production of educational kits and multimedia traveling exhibitions on the immigration and urban migration of seven ethnic groups.

The Floating Foundation of Photography, New York City. \$21,500 for operating costs including lectures

by professional photographers and for workshops and classes in photography for children and adults in New York City and along the Hudson River. The Foundation's boat serves as a mobile gallery as well as an education center.

Friends of the Lakeview Library, Rockville Centre. \$10,000 for the salary of a librarian-curator and for exhibitions and a speakers program. This organization serves as a cultural center in a predominantly black community lacking a public library.

Goddard-Riverside Community Center, New York City. \$5,000 for an "Eye-Opener" project involving sixty junior high school students in a photographic survey of their neighborhood. The Center uses the creative arts to unite neighborhood residents.

Greater Newburgh Arts Council. \$2,640 for a survey of Newburgh's historic buildings.

Guild Hall, East Hampton. \$14,500 for administration of visual arts programs. This cultural and educational center serves the east end of Long Island.

Hamilton-Madison House, New York City. \$11,000 for visual arts workshops and an art festival. This settlement house, located on the Lower East Side, serves a variety of ethnic groups.

Hudson River Sloop Restoration, Cold Spring. \$32,000 for twenty-seven festivals and six Hudson Valley Philharmonic concerts along the Hudson River during the summer of 1970, and for administrative, research, and production costs of historic-ecologic exhibits. This organization owns and operates the *Clearwater*, a replica of a nineteenth-century Hudson River cargo sloop.

International Fund for Concerned Photography, New York City. \$10,000 for the production of an exhibition, *Population Crisis*.

The Katonah Gallery. \$10,500 for salaries of part-time secretaries, an intern program, and art education programs for local schools.

Kenan Center, Lockport. \$32,000 for salaries of an

executive director and an arts director for a craft festival, and for a fund raising brochure and the support of an art aides program.

Kirkland Art Center, Clinton. \$26,000 for salaries of a director and a secretary, an exhibition program and expansion of classes in ceramics and film, and a film, *100 Mile Radius*, by Phill Niblock—on the area which surrounds Clinton.

Langston Hughes Community Library and Cultural Center, Queens. \$26,000 for art workshops, lectures and demonstrations, a black heritage program, museum field trips, and administrative assistance.

Madison County Historical Society, Oneida. \$25,340 for documenting the activities and techniques of traditional craftsmen, production costs of a crafts day for children, and a study of Iroquois culture conducted by Oren Lyons.

Mahopac Council for the Arts (subsequently called *Putnam Arts Council*). \$10,000 for the salary of an arts administrator of this organization supporting the visual and performing arts.

Monroe County Library System, Rochester. \$2,300 for administration of a sculpture loan program.

Museum, A Project of Living Artists, New York City. \$12,600 for operating expenses of this center of cultural activities which sponsors meetings of artist groups, workshops, and exhibitions.

New York City Community Arts Workshop, New York City. \$20,000 for training programs in which minority teen-agers and other members of the Lower East Side community create street sculpture and interior and exterior wall paintings.

New York Folklore Society, Cooperstown. \$17,000 for projects concerned with identifying and documenting performers and craftsmen who are keeping traditional art forms alive.

New York State Craftsmen, Ithaca. \$16,500 for an

executive director's salary and other administrative expenses and for publicity and promotion of a statewide lecture-demonstration service.

New York Studio School of Drawing, Painting and Sculpture, New York City. \$15,000 for three public lectures by R. Buckminster Fuller and workshops on his concepts for New York State students.

Niagara County Historical Society, Lockport. \$5,000 for a study of historically noteworthy buildings in Lockport by architectural students from the Cooper Union school in New York City.

North Shore Art Society, Cleveland. \$700 for workshops and lecture-demonstrations by guest artists.

North Shore Community Arts Center, Great Neck. \$2,000 for the salary of a general administrator of programs in the visual and performing arts.

Oswego Art Guild. \$7,290 for art classes, exhibitions, and lectures. The Guild promotes amateur and professional art works of children and adults.

Patterson Library, Westfield. \$12,000 for operation of an art gallery and lecture programs as the library expands its activities to include the visual arts.

Photographic Studies Workshop (subsequently called *Visual Studies Workshop*), Rochester. \$12,500 for an exhibitions program. This institution is a teacher-training center in visual communication.

Pratt Institute, Brooklyn. \$26,000 for an exhibitions program at the Pratt Graphics Center, research and planning of an art conference, and the Community Cultural Workshops for Brooklyn children.

The James Prendergast Library Association, Jamestown. \$14,168 for salaries of a curator-art librarian and an art gallery assistant and for administration and operation of an exhibition rental program.

Printmaking Workshop, New York City. \$25,000 for operating expenses of the Workshop, which provides work space for artists of all ages and relates printmaking to community projects; for the Chel-

sea Print Project for children; and for a traveling exhibition program.

Rochester Chapter of the American Institute of Architects. \$14,000 for public education including seminars and speakers, for a program aimed at helping minority groups and the urban poor shape their own environment, and for awards and scholarships for high school students.

Rochester Folk Art Guild, Middlesex. \$8,000 for work-study scholarships and materials for craftsmen working as a community to preserve the tradition of folk art and opening their workshops to the public as an educational service.

Rome Art and Community Center. \$8,000 for the salary of a ceramics teacher and class materials, stipends for three prospective teachers to attend a summer crafts school, and fees for professional participants in miscellaneous workshops.

St. Lawrence University, Fine Arts Department, Canton. \$4,450 for administrative costs of a regional art exhibition.

Scarsdale Studio Workshop for Art. \$10,000 for expanded art classes, programs for disadvantaged children, and faculty salaries.

School of Visual Arts Scholarship Fund, New York City. \$37,500 for the Environmental Communications Research Center where multimedia workshops are conducted for students and community groups from New York City and upstate.

Sculpture in the Environment (SITE), New York City. \$14,680 for statewide educational services leading to a communication network on problems of visual pollution.

State University College at Purchase, Continuing Education and Public Service. \$2,500 for a workshop exposing teachers to a variety of art forms applicable to classroom situations.

Thousand Islands Museum, Clayton. \$10,000 for

the salaries of a dean and an assistant dean for the crafts school.

Troy Public Library. \$10,000 for the salary of a fine arts librarian-curator and miscellaneous expenses of a fine arts program.

James Van DerZee Institute, New York City. \$20,000 for salaries of a program director and a part-time secretary and for consultants' fees. The Institute is concerned with the collection and preservation of the work of black photographers.

Wantagh 7-12 Association. \$9,050 for a community arts program which supports painters and sculptors in residence in the schools and the opening of artists' studios to community groups.

Westchester Council of Social Agencies, White Plains. \$7,000 for a slide-tape-film production, *Westchester—Our Threatened Wonderland*, presented to the seventeenth annual Westchester Conference of Community Services in November 1970, and for making it available to interested organizations throughout the State.

Andrew Dickson White Museum of Art, Ithaca. \$15,132 for videotaping parts of the Critic's Choice program for 1970-71 by the Cornell University Library Video Center and for preparing a display unit for the videotape.

Woodstock Artists Association. \$14,000 for salaries of a director and an assistant and for program expenses of this long-established organization with a gallery and related visual arts programs.

"community involvement and visual awareness"
Opposite: Over seven hundred glass and cement components like these were designed and cast by Greenwich Villagers for a "people's patchwork plaza" developed for Washington Square by the New York City Community Arts Workshop. "People just can't believe . . . that their hands can influence anything in this city at all."—Susan Shapiro, director of the workshop, in *The Villager*.



Exhibitions

For the past ten years Council-sponsored exhibitions have been offered to institutions throughout the State to supplement regional visual arts resources and to stimulate their display within a broad educational framework. Exhibitors pay only transportation costs. In 1970-71, a total of 22 such exhibitions traveled to 112 institutions in 67 communities throughout the State. The exhibitors included 39 colleges and universities, 29 elementary and secondary schools, 4 museums and historical societies, 22 libraries and art centers, and 18 civic and business centers.

Two of the traveling exhibitions were new to the program—*American Prints: World War II to the Present*, organized by The Brooklyn Museum, and *Contemporary Law and Justice in the Original Print*, organized by the Pratt Graphics Center.

Altogether new was a series of Exhibit Portfolios, produced in conjunction with the Museums Collaborative of the Cultural Council Foundation. In a period when teachers are being encouraged to convert school spaces into learning environments, the portfolios enable anyone to create an exhibit. Each consists of fifty 11 x 14-inch black and white illustrations with accompanying text which can become the core of an exhibit incorporating such materials as press clippings, local photographs, drawings, films, slides, tapes, and recordings. Seven of the portfolios are now being distributed by The New York State Historical Association.

Robert Braiterman

Exhibitions circulated by the Council in 1970-71

American Prints: World War I to World War II. Organized by The Brooklyn Museum. Exhibited in Garden City, Wellsville.

American Prints: World War II to the Present. Organized by The Brooklyn Museum. Exhibited in Brooklyn, Oneonta, Troy, Wellsville.

Avant-garde Dancers. Panel exhibition organized by the Council. Exhibited in Albany, East Meadow, Hudson, New York City, Rochester.

Black Heroes: Past and Present. Paintings by Harlem schoolchildren; organized by the Council. Exhibited in Cobleskill, Hoosick, New York City, Schenectady, Silver Creek, Stamford, Troy.

Contemporary Law and Justice in the Original Print. Organized by Pratt Graphics Center. Exhibited in Hoosick, Port Jefferson Station, Rochester, Troy.

Contemporary Miniature Prints. Organized by Pratt Graphics Center. Exhibited in Bethpage, Blue Mountain Lake, Catskill, Niagara Falls, Schenectady, Stamford.

Contemporary Serigraphs. Organized by Pratt Graphics Center. Exhibited in Amsterdam, Auburn, Glens Falls.

Critic's Choice 1969-70. Paintings, drawings, and sculpture organized by the Council. Exhibited in Brockport, New Paltz.

Critic's Choice 1970-71. Paintings and sculpture organized by the Council. Exhibited in Albany, Binghamton, Ithaca, Oneonta, Plattsburgh.

Current Prints U.S.A. Organized by Richard Upton, Skidmore College. Exhibited in Ellenville, Port Jefferson, Troy, Watertown, Wellsville.

"...to supplement regional visual arts resources and to stimulate their display"

Opposite: Photographs by Joseph Consentino from the Exhibit Portfolio *Farm Life Today*. "Most of the farmers whom I photographed said they do not try to persuade their sons to go into farming. That is the underlying crisis . . . Who will become farmers if tradition fails?"



Destruction of Lower Manhattan. Photographs by Danny Lyon; organized by the Council. Exhibited in Great Neck, Lockport, Southampton, Troy.

Erie Canal, 1817-1967. Panel exhibition organized by the Council. Exhibited in Dansville, Glens Falls, Monroe, Syracuse, Wellsville.

Floyd Gunnison. Early twentieth-century photographs; organized by George Eastman House. Exhibited in Armonk, Blauvelt, Blue Mountain Lake, Silver Creek.

Heian Art. Panel exhibition of Japanese art from 794 to 1185, based on an exhibition at Asia House Gallery; organized by the Council. Exhibited in Farmingdale, Lawrence, Massapequa, Rockville Centre, Schenectady, Suffern.

A History of Trotting. Currier and Ives prints; organized by Hall of Fame of the Trotter. Exhibited in Batavia, Owego, Plattsburgh.

Interaction of Color I. Color theories of Josef Albers; organized by Syracuse University. Exhibited in Glens Falls.

Interaction of Color II. Organized by Syracuse University. Exhibited in Rochester, Suffern.

Posters by Artists. Organized by Finch College Museum of Art. Exhibited in Amsterdam, Blauvelt, Blue Mountain Lake, Glens Falls, Hoosick, Massena, Suffern, Troy.

Prints from Around the World. Organized by Pratt Graphics Center. Exhibited in Congers.

Printmaking Today. Organized by Pratt Graphics Center. Exhibited in Albany, Brooklyn, Chappaqua, Fayetteville, Hicksville, Long Beach, Long Island City, Mt. Vernon, New York City, Newark, Ocean-side, Scarsdale, Setauket, Shenorock, Staten Island, White Plains.

Prize Winning American Prints. Organized by Pratt Graphics Center. Exhibited in Brooklyn, Farmingdale, Hoosick, New York City, Troy.

Projected Art. Films by pioneer filmmakers; organized by Finch College Museum of Art. Exhibited in Armonk, Hoosick, Jamestown, Keuka Park, Niagara Falls, Port Washington, Southampton, Tarrytown, Troy, Westbury.

Exhibit Portfolios issued in 1970-71

Erie Canal. Reproductions of prints, drawings, photographs, maps, and broadsides from the first half of the nineteenth century, when the Erie Canal was the principal link between the East Coast and the Midwest. Prepared in cooperation with the Canal Society of New York State, Syracuse.

Farm Life Today. Joseph Consentino's photographs document the enduring relationship of the farmer to the earth and his animals. Prepared in cooperation with the Farmers' Museum, Cooperstown.

Growing Up Black. Leroy Lucas's photographs delineate the special conditions and separate existence known by the nearly one in ten Americans who are black. Prepared in cooperation with the James Van DerZee Institute, New York City.

Main Street. Milo Stewart's photographs reveal the visual personalities of many Main Streets in New York State. Prepared in cooperation with the New York State Historical Association, Cooperstown.

Neighbors on the Block. Photographs and interviews by Laurance Salzmann record New York City's Upper West Side residential hotels tenanted by people who represent a microcosm of failure and despair.

Open Space in the Inner City. Arthur Tress's photographs of New York City reveal the current state of urban American life, its problems with pollution and congestion—and its pleasures.

The Lower East Side. Life on New York's streets and in its tenements, sweatshops, and schools between 1875 and 1925 as experienced by millions of immigrants. Prepared in cooperation with The Jewish Museum, New York City.

Visiting Artists

The Visual Arts Program sponsors two separate activities which involve artists in direct relationships with their audiences. The first of these—Critic's Choice—moves student groups from up-state college campuses to New York City artists' studios, with an exhibition of the artists' work at campus galleries following the initial student experience. A related program brings artists and critics to campuses and community centers. Both programs were developed to provide a bridge between the creative environment and the teaching situation.

In its third year, Critic's Choice continued under the joint sponsorship of the Council and the Office of University-Wide Services of the State University of New York. For the 1970-71 season, Irving Sandler, who served as coordinator, invited critics Lucy Lippard and Max Kozloff to participate, and they, in turn, arranged for visits to the studios of Carl Andre, Robert Barry, Hollis Frampton, Keith Hollingworth, Douglas Huebler, Malcolm Morley, Irving Petlin, the Pulsa group, Lynton Wells, and Kestutis Zapkus. Discussion sessions in which students, artists, and critics participated followed the studio visits. The sessions were scheduled so that the students also had an opportunity to visit gallery and museum exhibitions while in New York City.

Two hundred and twenty-seven students from thirty-one colleges and universities were able to take part in the 1970-71 visits. The institutions represented were Bennett College, Brooklyn College of the City University of New York, College of Mount St. Vincent, Cooper Union, Cornell University, Corning Community College, Hobart and William Smith Colleges, Kingsborough Community College, Manhattanville College of the Sacred Heart, New York City Community College, New York University, Queensborough Community

College, Richmond College of the City University of New York, State University College of Ceramics at Alfred University, State University Colleges at Buffalo, Cortland, Fredonia, New Paltz, Oneonta, Oswego, Plattsburgh, and Potsdam, State University of New York at Albany, Binghamton, Brockport, Buffalo, and Stony Brook, Staten Island Community College, Syracuse University, Ulster County Community College, and Wagner College.

An exhibition of the participating artists' works selected by Lucy Lippard and Max Kozloff circulated during the school year to Cornell University, State University of New York campuses at Albany and Binghamton, and State University Colleges at Oneonta and Plattsburgh. At a few of the campuses the exhibition was accompanied by a videotape of the first group of studio visits and one of the symposia. The tape was produced by the Library Video Center of Cornell University under a grant to the Andrew Dickson White Museum.

The Visiting Artists program, which was initiated during the past year, was organized for the Council by the Institute for the Study of Art in Education. Irving Sandler, who served as the director of the program for the Institute, compiled a list of forty-five artists and critics who agreed to travel to New York State universities, colleges, high schools, museums, community art centers, and art schools to lecture or take part in discussion with audiences of all types.

The program enables regional organizations to hear leading artists speak about their own work and aesthetics for relatively small fees. The artist's fixed fee is \$150 plus up to \$50 for travel expenses; \$75 of that amount is paid by the sponsoring organization.

A total of eighteen artists and critics have already made twenty-four visits to fourteen groups.

Trudie Grace

Sponsors and visiting artists in 1970-71

Albany

State University of New York/Leon Golub

Alfred

State University of New York College of Ceramics/
Roger Katan, Lucy Lippard, Yvonne Rainer

Anndale-on-Hudson

Bard College/Philip Pearlstein

Binghamton

State University of New York/Leon Golub

Buffalo

Albright-Knox Art Gallery/Stephen Antonakos,
Robert Pincus-Witten

Geneva

Hobart and William Smith Colleges/Lucy Lippard,
Philip Pearlstein, Richard Stankiewicz

Katonah

The Katonah Gallery/David Hupert

New York City

City College of the City University of New York/
Elaine deKooning

Cornell Alumni Association (at Whitney Museum
of American Art)/David Hupert, Barbara Rose

New York City Community College/David Cort

New York University/David Diao, Dan Graham,
Yvonne Rainer, Robert Smithson

St. Regis High School/Mel Pekarsky

Niagara Falls

Niagara County Community College/Allan D'Arcangelo

Syracuse

Syracuse University/Duayne Hatchett, Philip Pearlstein

"...a bridge between the creative environment and the teaching situation"

Opposite: Artist Lynton Wells meets with a group of college students. "Initially they arrived in somewhat curious garb—that is, wearing whatever camouflage would permit them to survive in an alien environment. First to make the crossing were the poets, in good part because a number of them were of scholarly bent and happened to espouse a highly intellectualized doctrine. Other arts often masqueraded as crafts and were taught in terms of technical accomplishments. But in general the arts were allowed to mingle with the established disciplines only after they had made themselves over into reasonable facsimiles of scholarship. Art and music history were permissible because they had long been the object of ferocious Germanic pedantry. Music has perhaps been better off, partly because a minimal capacity for performance was regarded as necessary for an acceptable comprehension of its literature. Theater was on the borderline. At the time the formula of 'artist in residence' came into vogue, reputedly in the early 1930s when John Steuart Curry was invited to Wisconsin and Paul Sample to Dartmouth, the term itself implied an unusual arrangement. The artist was to be located in a university setting with some fanfare, calling attention to his merits and the university's courage in supporting them. Today this concern seems very much of the past. By any visible token, the arts have come to the campus to stay."—Eric Larrabee, "The Artist and the University" in Harper's Magazine.





TECHNICAL ASSISTANCE

Technical Assistance continues to serve as an expression of a basic Council intention—to provide advisory help by making expert consultants available to requesting organizations rather than subsidize and, in effect, shape the cultural efforts of regional groups.

In this eleventh year of activity, over two hundred consultants served 174 organizations in connection with a wide variety of problems. Graphic designers helped create colorful brochures to catch the public's eye, program planners organized community cultural resources into attractive schedules of events, knowledgeable judges gave substance to art shows through their objectivity, and public relations experts helped develop new audience support for performing arts groups.

In most cases, the Council locates an appropriate consultant who arranges to visit the Technical Assistance applicant for up to three days. In some instances a member of the Council staff will visit the applicant first to determine the kind of expertise required. When the solution to a problem seems best entrusted to a member of the applicant's staff, Technical Assistance funds may be used to free him from other duties.

The continuing need for Technical Assistance is evident from the number of organizations requesting authoritative advice on questions that relate to the performing and visual arts. It is significant that these questions range progressively farther afield as local groups seek practical solutions to specific problems.

Rudolph Nashan

"...advice on questions that range progressively farther afield"

Opposite: Young participant in the Bedford Public Schools film and photography workshops.

Technical Assistance in 1970-71

Albany

Albany Institute of History and Art/*design of Upper Hudson artists' exhibit; judging art show*
Albany Jewish Community Center/*professional participation in film discussion*
Albany League of Arts/*judging music competition*
College of St. Rose/*direction for opera workshop*
State University of New York, Art Department/*planning print collection program*
Natural Beauty Commission/*planning exhibition for Earth Day*

Albion

Cobblestone Society/*design of brochure*

Alfred

Alfred Historical Society/*architectural study for a theatre; planning for a resident theatre*

Amsterdam

Walter Elwood Museum/*advice on marketing of media kits*

Arverne

Rockaway Cultural, Educational, Recreational and Historical Society/*programming and advice on community relations*

Bedford

Bedford Public Schools/*instruction at summer Creative Arts Institute*

Binghamton

Binghamton Commission on Architecture and Urban Design/*study of adaptive use of old city hall for civic center*

Jewish Community Center/*planning creative drama program for children*

Roberson Center for the Arts and Sciences/*administrative, artistic, and technical advice for Twin Rivers Theatre*

Brewster

Green Chimneys School/*investigation of therapeutic possibilities of photography in work with exceptional children*

Brockport

New York State Theatre Festival Association/*judging regional festival; participation in seminar on regional theatre festivals*

State University College, Art Department/*instruction at metals workshop*

Bronx

Bronx Council on the Arts/*study of proposed college community cultural program; preparation of Bronx Bandwagon program; installation of Toscanini memorabilia exhibit; design of new gallery; development of bookkeeping system*
Committee for a Bronx Museum of Art/*advice on planning procedure for a new museum*
South Bronx Community Action Theatre/*preparation of funding proposal*
West Bronx Art League/*judging art show*

Brooklyn

Alvin Ailey American Dance Theater/*advice on programming and promotion*
The Canarsie Beach Cultural and Civic Center/*advice on fund raising*
Chelsea Theater Center/*recording score for MOOG synthesizer*
Fort Green Park Summer Festival/*survey of community theatrical groups*
Museum of Madau/*advice on incorporation procedures for non-profit status*
Operation Discovery/*study of closed circuit TV operation*
Pratt Center for Community Improvement/*planning Prospect Park spring festival*

Buffalo

Afro-American Cultural Center/*coordination of traveling exhibitions*
Albright-Knox Art Gallery/*publication design*
Ashford Hollow Foundation for the Visual and Performing Arts/*advice on administration of the Courtyard Theatre*
Black Liberation Front Board/*programming performing arts series*
Buffalo and Erie County Historical Society/*community relations advice for a Landmark Society of the Niagara Frontier*
Charles Burchfield Center/*participation in a symposium*
Landmark Society of the Niagara Frontier/*architectural survey of historic buildings*
Rooftop Players/*programming and administration*
State University of New York, Division of Continuing Education/*participation in seminar*
State University of New York, Physical Education Department/*study of Afro-American dance*

Burnt Hills

Burnt Hills-Ballston Lake Central Schools/*development of acting workshops*

Camillus

West Genesee Central High School/*lecture-demonstration and participation in jazz workshop*

Canton

St. Lawrence University/*architectural study for storage of archives*

Clayton

Northern New York Agricultural Historical Society/*organization of crafts fair*

Clinton

Kirkland Art Center/*organization of music program for art fair*

Cold Spring

Hudson River Sloop Restoration/*design of traveling exhibit*

Cooperstown

Cooperstown Art Association/*judging; advice on publications*

Cornwall-on-Hudson

Museum of the Hudson Highlands/*advice on fund raising*

Cortland

State University College/*development of jewelry and stained glass workshops*

Dansville

Dansville Area Historical Society/*advice on architectural restoration*

Durham

Catskill Valley Historical Society/*organization of arts and crafts fair*

East Aurora

Aurora Historical Society/*architectural study for new headquarters*

Ellenville

Village of Ellenville/*conservation of paintings*

Elmira

Chemung County Historical Society/*planning sales desk expansion and procedures*

Fayetteville

New York State School Music Association/*lecture-demonstration on string instrument techniques*

Flushing

Hall of Science of the City of New York/*programming for planetarium*

Queens Council on the Arts/*development of management training course*

Fredonia

Darwin R. Barker Library/*advice on displays and maintenance*

Geneva

Geneva Historical Society/*landscape study for restoration of historic buildings*

Glens Falls

Glens Falls Historical Association/*advice on fund raising*

Lake George Opera Festival/*advice on administration and promotion techniques*

Herkimer

Herkimer County Historical Society/*conservation of historic portraits*

Hicksville

Gregory Museum/*program planning and advice on exhibition techniques*

Ithaca

Cornell University/*videotaping Critic's Choice studio visits and symposium*

Ithaca College Museum of Art/*identification of pre-Columbian objects in the collection*

Jordan

Jordan Historical Museum/*advice on exhibition techniques and conservation of the collection*

Katonah

Caramoor/*advice on opening Caramoor as a museum*

Kingston

Friends of Historic Kingston/*preparation of an ordinance specifying Stockade District design standards*

Lake Placid

Lake Placid-North Elba Historical Society/*long-range planning; evaluation, reorganization, and display of collections*

Little Falls

Little Falls Historical Society/*advice on architectural restoration*

Lockport

Historic Lockport/*study of community relations and promotion of historic tours*
Kenan Center/*public relations advice*

Locust Valley

Seven Village Arts Council/*program planning*

Lyons

Wayne County Museum/*advice on architectural restoration, photo storage, and exhibit lighting*

Mahopac

Mahopac Council for the Arts/*advice on fund raising*

Mayville

Peacock Landmark Society/*feasibility study of restoration of historic restaurant*

Monticello

Sullivan County Parks and Recreation Commission/*advice on restoration of Fort Delaware*

New Hartford

New Hartford Presbyterian Church/*advice on architectural restoration*

New York City

The American Center for Stanislavski Theatre Art/*administration and program planning*

American Dance Guild/*advice on organization for fund raising*

The American Museum of Natural History/*evaluation of sales desk*

Byrd Hoffman School of Byrds/*stage and lighting design*

Children's Theatre Conference, Region 14/*fund raising for children's theatre history project*

Cooper Hewitt Museum of Decorative Arts and Design/*program planning in connection with stage and costume design collection*

Creative Society/*development of contemporary theatre, photography, and film workshops*

East Harlem Committee on Aging/*festival planning*

The Educational Alliance/*programming for performing arts*

The Empire Sinfonietta Society/*development of accounting methods in connection with a funding proposal*

Ensemble Theatre Laboratory/*advice on directing Film and Photo Workshop/project development*

Four Winds Theatre/*advice on publicity and promotion*

Fraunces Tavern Museum/*advice on architectural restoration*

Goddard-Riverside Community Center/*advice on festival planning*

Grand Central YMCA/*planning a performing arts program*

New York City *(continued)*

Harlem Youth Philharmonic/*preparing an application for assistance*

Henry Street Settlement/*development of stage direction and puppetry workshops*

Inner Theatre/*preparing an application for assistance*

Metropolitan Museum of Art, Education Dept./*preparing an application for assistance*

Museum of American Folk Art/*evaluation and organization of library*

Museum for Black History and Culture/*advice on fund raising*

National Black Theatre/*preparing an application for assistance*

New York City Cultural Council/*design and preparation of financial information for fund raising brochure*

New York State Office for the Aging/*judging senior citizens art contest*

New York Theater of the Americas/*preparing an application for assistance*

New York University Art Collection/*analysis of cataloging technique*

Parks, Recreation and Cultural Affairs Administration/*advice on public relations; research on relevance of festival programs to world's fairs*

Periwinkle Productions/*stage direction*

Poets and Writers/*design of brochure*

Poppet Puppets/*puppetry techniques for correctional institutions*

Provo Muse/*advice on fund raising*

Studio Museum in Harlem/*advice on fund raising, administration, and budget forecasting*

Tina Ramirez Dance School/*preparing an application for assistance*

West 74th Street Block Association/*organization of an exhibition*

Whitney Museum of American Art/*development of new financial support*

Young Filmmaker's Foundation/*advice on fund raising; preparing an application for assistance*

Newburgh

Greater Newburgh Arts Council/*design of Newburgh historic report*

Niagara Falls

Zonta Club/*advice on development of a children's museum*

North Collins

North Collins Senior High Yorkers/*study of architectural restoration*

Norwich

Chenango County Historical Society/*advice on display and labeling of historic collection*

Ogdensburg

Ogdensburg Community Players/*program planning and public relations*

Remington Art Memorial Museum/*advice on conservation of a secco ceiling*

Oneonta

Upper Catskill Community Council of the Arts/*advice on formation of a council; program planning; community relations*

Ontario

Ontario Historical Society/*analysis of problems involved in moving and restoring log cabin*

Orient Point

Oysterponds Historical Society/*advice on an oral history project; cataloging*

"...to provide advisory help by making expert consultants available to requesting organizations"

Opposite: Binghamton City Hall—a major State problem in adaptive use. "Because of the siting, scale, and relationship to the County Court House, to the cast-iron buildings on Court Street and to the library on Exchange Street, this building is a positive factor in the complex which is being augmented by the new Government Center. The new and old will each profit through their proximate relationship in plan, mass, and character. The problem being considered is greater than the future of the old City Hall. The broader problem is the future character and personality of the heart of Binghamton. The positive factor it now is should be considered against the ultimate effect on the character of the entire area should this building be demolished. Besides the loss of an architectural landmark, if this building were taken down the scale and balance of this end of the enlarged governmental center would lose a positive pivotal design factor. A desirable tie, a relationship between the present and the past, would be lost forever." —from a report prepared by Orin M. Bullock, Jr. and Giorgio Cavaglieri.



Ossining

Ossining Historical Society/*advice on fund raising*
Senior Citizens Orchestra/*organization and management of a senior citizens' orchestra*

Penn Yan

Penn Yan Central Schools/*organization and program planning for festival of arts and humanities*

Pleasant Valley

LaGrange Historical Society/*landscape planning and restoration*

Port Chester

Union Free School District No. 5/*advice on Arts in Education Inservice Project*

Port Washington

Port Washington Library/*development of a film program including a filmmaking workshop*

Potsdam

State University College Dance Department/*advice on Humphrey-Weidman-Limon techniques*
Potsdam Public Museum/*development of an architectural history tour; organization of a pottery seminar; advice on display of pottery*

Rochester

The Landmark Society of Western New York/*architectural survey; advice on lighting for Campbell-Whittlesey House; advice on community relations*
Opera Theatre of Rochester/*stage direction; set design; music direction*
Monroe County Arts Resources Committee/*advice on cultural resources research*
Rochester Chapter of Young Audiences/*advice on fund raising*
Rochester Museum and Science Center/*programming and advice on multimedia plans for planetarium*

Rome

Rome Art and Community Center/*development of plastics, pottery, soft sculpture, glass, and stitchery workshops*

Rye

Rye Historical Society/*advice on display and labeling of artifacts*

Sackets Harbor

Village of Sackets Harbor/*advice on restoration of the Fire Barn as a museum*

Scarsdale

Art on Tour/*preparing an application for assistance*

Scarsdale Studio Workshop for Art/*program planning; preparing an application for assistance*

Schenectady

Schenectady Civic Ballet Company/*judging annual dance auditions*
Tri-City India Assoc./*production of folk dances*

Schoharie

Schoharie County Promotion Department/*architectural survey and restoration advice on Old Blenheim Bridge*

Schroon Lake

Adirondack-Champlain Foundation for the Fine Arts/*advice on audience development and accounting procedures*

Sherburne

Sherburne Rotary Club/*advice on architectural restoration; program planning for an arts center*

Sherrill

Committee for Wager-Healy House/*architectural evaluation and program planning for restoration*

Sidney

Tri-Town Theatre/*participation in theatrical make-up workshop*

Southampton

The Parrish Art Museum/*advice on storage and conservation*

South Otselic

Gladding Fishing Museum/*display and labeling*

Staten Island

Jacques Marchais Center for Tibetan Art/*advice on programming; evaluation of physical needs*
Staten Island Historical Society/*advice on programming and administration*

Syracuse

Black Youth Theater Workshop/*preparing an application for assistance*
Canal Museum/*adaptation of trailer for exhibitions*
Chamber Music Society of Dewitt/*promotion of free chamber music concerts*
Cultural Resources Council of Syracuse and Onondaga County/*advice on public relations and promotion; professional participation in Student as Critic conference*
Department of Parks and Recreation/*program planning for arts projects*
Everson Museum of Art/*children's program planning; production and design of publications; ad-*

vice on sales desk; community relations and promotion

New York State Fair/organization of folk art exhibit
Onondaga Historical Association/feasibility study of new museum

Salt City Playhouse/preparing an application for assistance

Syracuse Ballet Theatre Guild/judging annual auditions

Syracuse Ceramic Guild/participation in workshop; criticism of members' work

Syracuse Friends of Chamber Music/advice on performance and interpretation; organization of multimedia presentation

Syracuse Little Theatre/analysis of accounting procedures; preparing an application for assistance

Syracuse Musical Drama Company/directing

Syracuse Symphony Orchestra/training new librarian; promotion for fund raising; presentation of contemporary works in children's concerts

Tonawanda

Historical Society of the Tonawandas/architectural survey

Troy

Rensselaer County Historical Society/assembling photographic exhibit

Troy Public Library/conservation of paintings

Utica

Upstate Lyric Theatre/stage direction

Valhalla

Westchester Community College/judging drama festival

Voorheesville

Heldeberg Workshop/filming Fort Orange archaeology dig

Waterville

Waterville Historical Society/advice on architectural restoration

West Sand Lake

The Now Teen Mime Troupe/photography for slides; pantomimist for "Man and His Environment"

West Winfield

West Winfield Community Arts Guild/advice on adapting church for arts center

White Plains

Council for the Arts in Westchester/advice on

chamber music and dance workshops

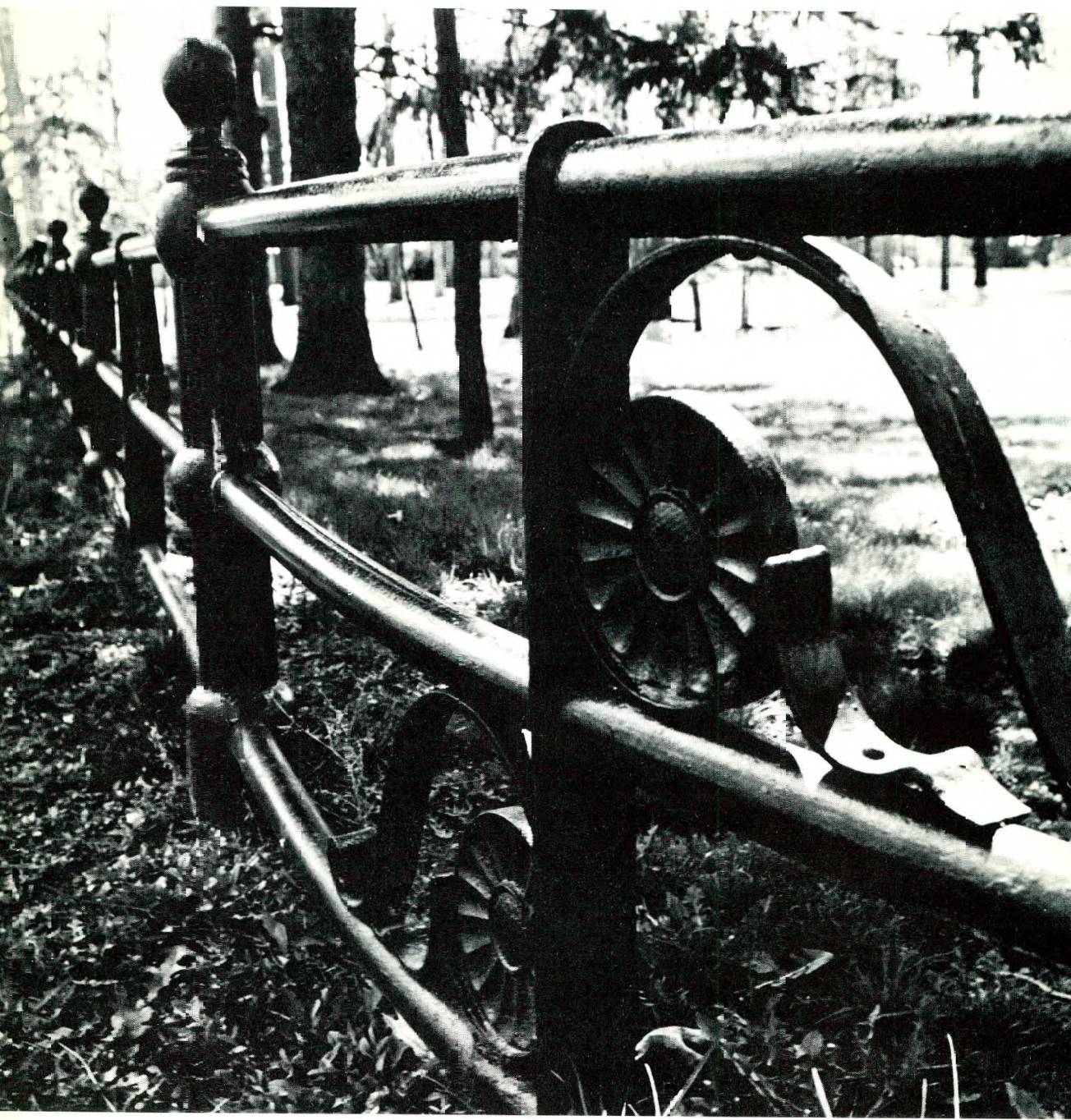
Westchester Art Society/advice on program planning and promotion

Westchester Art Workshop/judging art works

Westchester Council of Social Agencies/development of three-screen slide presentation

Yonkers

Hudson River Museum/cataloging; organization of exhibition of Contemporary American Black Artists; advice on use of slide projections in exhibits; organization of music education programs for young people



INFORMATION SERVICES

This newly created division of the Council recognizes the need of the Council staff, the arts organizations of the State, and the general public for information on the arts—particularly the arts in New York State and the Council's relationship to them. The department gathers, organizes, and disseminates such information, taking advantage of the vast number of facts and figures about the arts in New York State which the Council has been able to amass from applications for assistance. As the Council's arm for making the public aware of the State's participation in local arts programs, it responds to requests for assistance with the publicity and promotion programs of local organizations.

The department is also responsible for the Council's publications, operation of its new Information Center, and administration of the New York State Award.

Ellen Thurston

Publications

In addition to its own publications, most of which describe program services and activities, the Council has sponsored or supported a variety of independent publishing projects relating to the arts in New York State. Through the department of Information Services it also offers advice and professional guidance in the planning and distribution of books and pamphlets, and through Technical Assistance it has provided design and editorial services to improve publication quality.

Generally speaking, the booklets on the various Council programs offer the most current information on specific types of Council assistance and how to apply for it. Some of them also contain useful related information. Several have been cited for their organization and design, and the Council's 1969-70 Annual Report was awarded a Mead award and a Printing Industries of Metropolitan New York Certificate of Special Merit.

The *NYSCA Bulletin*, distributed to New York State arts organizations and other interested individuals, is the most recent addition to the Council's serial publications. Issued in newsletter form, it contains information on the Council's operations and policies as they affect artists and sponsors of arts activities and, in particular, grant applicants. Information of more general interest to arts organizations has also appeared in the *Bulletin* in an article on the Tax Reform Act of 1969 and a descriptive checklist of sources of information about fund raising.

Architecture Worth Saving in New York State is a series of Council-sponsored publications initiated in 1964 as a pilot project to serve the revival of interest in the history and conservation of local architecture. The four books now issued in the series arise from dissimilar regional needs and circumstances, and they, in turn, have stimulated a still greater variety of useful architectural research and publication. In 1970-71, through the Museum Aid Program, the Council assisted studies of the architecture of Manhattan by Henry Hope Reed (through the Museum of the City of New York), the cobblestone architecture in New York State by The Cobblestone Society, historic Broome County architecture by the Broome County Planning Board (through the Roberson Center for the Arts and Sciences), and the conservation of historic buildings in and around Rochester by The Landmark Society of Western New York. A walking tour pamphlet prepared by the Saratoga Springs Chamber of Commerce and a photographic exhibition at the Saratoga Performing Arts Center are

Opposite: Cover photograph from *The Nineteenth-century Architecture of Saratoga Springs*, published in the Architecture Worth Saving series.

the outgrowth of *The Nineteenth-century Architecture of Saratoga Springs*, the most recent of the Architecture Worth Saving books, which was named by the American Institute of Graphic Arts as one of the Fifty Books of the Year 1970.

The following publications are available (free of charge) from the Council's New York City office.

Descriptive booklets on Council programs:

The Composer in Performance

Critic's Choice (for current and previous years)

Exhibitions (in poster form)

The Film and Speaking About the Film

Poets and Writers

Touring Program

Traveling Exhibition brochures:

Avant-garde Dancers

The Destruction of Lower Manhattan

Other Council publications:

New York State Award (for current and previous years)

New York State Council on the Arts Annual Report (for current and previous years)

NYSCA Bulletin (Dec. 1970; June 1971)

Information on how to purchase the following publications sponsored or assisted by the Council may be obtained by writing to Information Services:

Architecture Worth Saving in Onondaga County (\$3.95)

Architecture Worth Saving in Rensselaer County (\$2.75)

Landmarks of Dutchess County, 1683-1867 (\$4.50)

The Nineteenth-century Architecture of Saratoga Springs (\$2.95)

Art in New York State (\$1.00)

The Binghamton Commission on Architecture and Urban Design: The First Three Years (\$2.00)

Exploring the Arts: A Handbook for Trade Union Program Planners (\$1.00)

Information Center

The Council's Information Center, established in October 1970, serves as a general arts information resource for both the public and the staff. Over the years, the Council has accumulated books, pamphlets, and reports on such concerns as arts administration, the arts and their relationship to government, economic aspects of the arts, audience development, fund raising, and the community arts council movement. These materials are now being classified and arranged for research and planning. Approximately one hundred periodicals are circulated to the staff each month, and the Center is in the process of assembling a comprehensive record of the Council's past activities including records of funding, studies and surveys, and technical assistance reports.

Some typical questions to which the Information Center has been able to provide prompt answers have included:

Who are the Volunteer Lawyers for the Arts and what do they do? Which colleges offer crafts courses with credit toward academic degrees? What is the New York State Commission on Cultural Resources? How are its members appointed? Which are the state arts councils with the largest budgets? How many libraries are there in New York State? What sources of financial assistance are available for new theatre projects? How many planetariums exist in New York State and where are they located? What is the status of the proposed New York State legislation concerning cable television? Are there any established procedures for organizing a community arts council?

The Information Center is open for the use of those who wish to avail themselves of the Council's information resources.

Ruth Carsch

Rhoda Ribner

New York State Award

The New York State Award, established by Governor Rockefeller in 1966, recognizes activities and accomplishments which significantly enrich the life of New York State residents. Each year a panel of Council members and advisors with specialized regional and vocational knowledge meets several times to consider as candidates individuals, organizations, and, in some rare instances, specific projects and accomplishments which have, in the Governor's words, "responded to the positive qualities of human nature" and worked "to preserve the best of our past and to use the resources of the present in creative ways."

To honor the thirteen 1970 Award recipients Leroy Lamis was commissioned to execute a Plexiglas sculptural construction in a limited edition for presentation by Governor Rockefeller at a ceremony in Buffalo. As in past years, the Albert List Foundation issued a poster publicizing the Award—in 1970 designed by Nicholas Krushenick.

The 1970 recipients and the reasons for their selection are listed below.

The Adirondack Museum, Blue Mountain Lake, for excellence as a regional museum studying man's activity in, and his relation to, a wilderness area—with special recognition of Harold Hochschild for the part he has played in its development.

Alice Tully Hall, New York City, for creative programming and excellence of architecture.

The Asia Society, New York City, for the creation of Asia House to disseminate information about Oriental life and culture, and for the excellence of its exhibitions and the architecture of its building.

Bedford Lincoln Neighborhood Museum (MUSE), Brooklyn, for innovative programs for children and the development of neighborhood participation.

Children's Television Workshop, New York City,

for enlightened use of the television medium and the successful adaptation of commercial techniques to an educational format in *Sesame Street*.

The City Center of Music and Drama, New York City, for diversity of repertoire in every field of the performing arts and for maintaining the lowest possible ticket prices for more than twenty-five years.

Erie County and the City of Buffalo, for consistently imaginative and generous support of the arts by local government.

The Metropolitan Museum of Art, New York City, for a century of activity in which it has served as an encyclopedia of the art of fifty centuries.

The New York State Conservation Bill of Rights, as pioneer legislation to protect natural resources and scenic beauty, with special recognition of Frank Adams of *The New York Times* as a representative of the New York State press, without the strong support of which the bill could not have become effective.

The Scriven Foundation and the citizens of Cooperstown, for maintaining an appropriately scaled village environment, and for encouraging gardening, architectural preservation, and community planning.

Syracuse University Press, for the dedicated publication of books of interest to New York State.

Youtheatre, Rochester, for plays performed and produced by young people with competence, maturity, and artistic skill.

John B. Hightower, for spirited and effective direction of the New York State Council on the Arts during the crucial period of its development.

Constance Eiseman



ADMINISTRATOR'S REPORT

For all the events it contained, for me 1970-71 remains the year I traded roles with John Hightower. This piece of job-juggling, by which he resigned as executive director to become a member of the Council, while I resigned from the Council to replace him, has had the unintended consequence that each of us now knows an unconscionable amount about the other's powers and prerogatives. But it is highly satisfying to follow him as the Council's administrative head, and to help in the transition toward the stable, long-term State support for the arts which is in process of emerging.

During the eleven years of its existence, the Council has grown enormously, even before the appropriation of 1970 which enlarged its budget by nearly ten times. Throughout the trials of expansion and change, however, it has held fast to certain basic principles and practices. The principles had to do with the proper behavior of government in an area where freedom to the edge of anarchy is a necessary condition; the practices had to do with style. Over these same years the Council had accumulated not only a reservoir of experience but a determination to avoid becoming a Ministry of Culture, a bureaucratic arbiter of official taste. It

"...from an elite to a broad-based orientation" *Opposite: Young audience members at a Summer's End Festival performance in New York City's Central Park. "Committed is too gentle a word to use in describing the leaders of today's new ghetto neighborhood arts groups. Their mission is artistic, but their art is influenced by the social conditions of the time and the needs of their audience ... They are all to some degree artistic revolutionaries developing their own standards, creating new art forms, or finding what they consider to be a new life style."*—Alvin H. Reiss in City Almanac.

sought to do this by democratizing its decision-making processes and by acting, as far as humanly possible, in sympathetic response to the needs and priorities of the arts community of the State. Its standard was excellence, but if it pressed for other changes than in quality it did so in the light of long-term goals: the transition from amateur to professional, from an elite to a broad-based public orientation.

Such at least was the overall spirit of the enterprise when last year the Governor and the Legislature dramatically increased our budget and, in so doing, transformed the Council's mission. Previously we had thought and acted very much in the manner of a foundation, as though our funds were seed money, avoiding long-term commitment. But the new universe we had entered was one in which the principle of government support over an extended period seemed to be on the edge of acceptance (as, indeed, it has since been accepted), and the difference between temporary aid and sustained support was fundamental and philosophical.

What were the priorities now? How would the program be administered? Would it be possible to retain suppleness and sensitivity in such altered circumstances? The first question to be answered, as we later discovered, significantly affected the others. This was the decision to retain the organization of the Council staff essentially as it had been, since there was neither time nor budget to set up an entirely new staff structure. To give detailed attention to over eight hundred applications, however, and have money on its way to all the recipients before the fiscal year was over, called for doubling up the existing schedule—twice as many meetings, twice as much work. The Council members outdid themselves in regular attendance throughout the summer months, and of the staff I can say only that I have rarely seen so overworked a group as I found on my arrival in September 1970. But their strenuous effort should not obscure the essential point, which was—when put to the test—that the Council's methods and methodology worked, even with enlarged resources and an

enlarged area of responsibility. The earlier insistence on professionalism, on the recognition of artistic quality, the nurturing of institutions, and the general practice of finding solutions to existing problems (rather than finding problems for existing solutions)—even in the new world of major funding, all were proved again to be justified.

A great many factors made this success possible, not least among them the decade of experience which the Council had already accumulated; we did not start from scratch. For extra staff, we were able to turn to friends in the arts community who were familiar with its ways. That community itself, moreover, bore with extraordinary patience the burden of added paperwork and the frustrating delays which inevitably attend a new program. We began, also, with the rich resources of the one state in the nation where cultural activities are most densely concentrated. We could do a lot with a little (relatively speaking), because a lot was already here. We were now able to demonstrate convincingly what could hitherto only be asserted, that the arts are not ancillary to American life but a major economic activity, with very sizable capitalization, large operating budgets, and impressive payrolls. What we provided was the margin to make the State's cultural resources available and accessible—the State's contribution being only a fraction of the total operating budgets of the non-profit arts organizations which applied for aid. We also showed that government support would not dry up the other traditional sources, for these in fact increased. A preliminary study of the figures suggests that every dollar the State spent on the arts generated more than twice as much from other sources, amply supporting the *Buffalo Evening News* in saying, "We don't know any place where the people of New York, for the modest price of \$1-a-head, got a better buy in terms of enhancing the quality of life . . ."

After this year's ordeal by enlargement, it should certainly be hoped that the Council's attitudes and approaches will change. In fact some changes are already apparent—a greater emphasis

on community and collaborative efforts, on regional and service associations, on marrying institution to institution. Where in the past we had tended to conceive of growth in terms of a single organization's vitality, we are beginning to see it also as a function of fruitful interdependence. But as far as 1970-71 is concerned, as a newcomer to the staff I was again and again impressed by our indebtedness to the past, by the fact that we could always fall back on what we knew—of arts organizations, of the communities within the State, of the uses and abuses of public funding. What the reader finds in this report, in other words, must not be regarded as though it had appeared full-blown overnight, but as the reaping of a harvest long in the growing. To shift the metaphor, we dug into our intellectual capital. What remains for us is to renew it, to develop ideas and instruments as appropriate to our second decade as those my predecessor and his colleagues did in our first.

Eric Larrabee

ACKNOWLEDGMENTS

The University of California at Los Angeles should be congratulated on the selection of Hy Faine as director of its newly developed program in arts management, but the Council's pleasure in the choice must be tempered by regret at our own loss of a member. Since his appointment to the Council in 1966, Hy Faine has given unreservedly of his time, energy, and vivid realism—serving as both conscience and goad, a provoker of fresh ideas and a restorer of sanity and balance. He brought to Council meetings all the practical intelligence of his profession as a labor leader, and it was frequently he who lifted discussion above the plane of personal interest or preference to a level of principle and moral obligation. It is not enough to say that we will miss him or that his loss is irreparable without adding that he held—and will always hold—a very special place in the affections of his fellow Council members and the Council staff.

The Council owes many debts this year, foremost to a group which came into existence concurrently with our appropriation, the New York State Commission on Cultural Resources. Appointed by Governor Rockefeller and the legislative leaders, the Commission members include Assemblymen Fred Droms, Jr., Franz S. Leichter, and Vincent Riccio; Senators H. Douglas Barclay and Seymour R. Thaler; William E. Taylor, Joseph DeVitt, Kenneth G. Dewey, Mrs. James Dunne, and Harvey Lichtenstein; with Senator William T. Conklin as chairman. They met periodically throughout the year and throughout the State, and in remarkably short time managed to master the complexities of a field which initially must have seemed new and strange to them. The Commission's report, prepared with the able assistance of its staff director Robert J. Maurer and his associate Janet Harris, is a model of thoroughness and

often of eloquence. In chairman Bill Conklin the arts in New York State have found one of their most dedicated and steadfast friends.

When the passage of last year's legislation brought into being the Aid to Cultural Organizations program, the Council stood in special need of guidance in creating the forms and procedures by which it could be made to work. Help came in the form of a Division of the Budget task force consisting of E. Stanley Legg, Louis R. Tomson, and Peter Klein, who patiently examined our problems and practices and then undertook the delicate maneuver of translating them into the language of governmental administration and law. Aid came too from Arthur W. Rashap, who joined the staff as Assistant Director for Fiscal Management and gracefully smoothed the path of paperwork as it progressed from applicant to Albany and finally transformed itself to cash. Mr. Rashap has moved on to a distinguished position in the practice of law, but takes our gratitude with him.

Among others who left the staff within the year and deserve all the thanks these words can convey were Vinnette Carroll, the director of the Ghetto Arts Program; Kenneth G. Dewey, Anne Wadsworth, and Paula Silberberg, who comprised the Program Development staff; Elaine Naramore, John Hightower's omniscient assistant; and Veronica Paracchini and Doris Luhrs—all of whom contributed to the Council's life, labor, and style.

Because of the increased burden of work, many new hands joined us on a temporary basis, and we are indebted to them all, as well as to those special consultants the reader will find listed elsewhere.

E.L.

ADVISORS AND CONSULTANTS

Since 1960 the Council has drawn heavily upon the advice and counsel of experts in all fields of the arts. During the past year advisors and consultants responded to the Council's needs with particular understanding and enthusiasm. In many cases they constituted an essential link between the Council and regional arts organizations; conversely, it is through them that such arts organizations were able to respond to the needs of the State. The Council will continue to call on them and others like them to give substance and quality to its programs.

Anthony Abeson • Merritt Abrash • Leopold Adler II • Lawrence A. Ahvakana • Leslie E. Aisenman • Joanne Allison • Harry A. Alshin • Leonard Altman • Arthur Altschul • Michael J. Altschuler • Ellen Amel • Amyas Ames • Robert Anderson • Vivienne Anderson • Robert E. Armstrong • Daphne Arnstein • Brooks Atkinson • Alice S. Austin • Milton Babbitt • Karin Bacon • Alice Barley • Clive Barnes • Richard Barr • Jaime Barrios • Thomas F. Barrow • Richard J. Bartlett • Milton R. Bass • Romare Bearden • Nancy Belfer • Byron Belt • Rachmael ben-Avram • Steven Benedict • Isadora Bennett • Robert Bentley • Luciano Berio • Matthew Bernatsky • Wilma C. Bertling • Pepsi Bethel • Andre Billeci • Elaine J. Binno • Peter Blanc • Anthony A. Bliss • Judith M. Bloomgarden • Françoise J. Boas • Murray L. Bob • Abba Bogin • Tom Boutis • George Bowditch • Barbara W. Bradley • Robert P. Brannigan • Warren M. Brodey • Robert B. Brooks, Jr. • Firman H. Brown • Armistead Browning • Gene Bruck • Michele Brustin • John Brzostowski • Paul G. Bulger • William Burback • C. Arthur Burchfield • Ralph Burgard • Edward Burnham • Terrill H. Bush • Kathi C. Bushnell • Montgomery Byers • Courtney Callender • S. Darrell Calvin • Duncan F. Cameron • Lenore Canter • James Carroll • John Carter • Lawrence J. Carter • Salvatore Cascio • Richard Case • Henry Casey • Rose Marie Castillo • Sandra Cato • Schuyler G. Chapin • Alfred Christie • Barry Christy • Ivy Clarke • Langdon F. Clay • Vincent R. Clemente • Richard Clurman • Bruce Cohen • Jean Cohen • Selma Jeanne Cohen • Lowell K. Cohn • Boyd Compton • Michael A. Connery • Barbara M. Coonradt • Ruth E. Coron • David Cort • J. Lawrence Coulter • Robert W. Coye • Anne Cronin • Richard Crowley • John M. Culkin • Rex Curry • James D. Curtin • Calvin H. Custer, Jr. • John P. Daller • Gibson Danes • Douglas Davis • Bernadine DeMike • Emily Dennis • Gene DePrez • Jane Des Grange • Daniel M. DiNicola • Lois Dodd • William H. Doherty • Sally Dominick • Ariel Dougherty • William H. Drewes • Neal Du Brock • George Dudley • James H. Duff • Gordon Duffey • June Dunbar • Jeff Duncan • Walter S. Dunn, Jr. • Martin Dworkin • William R. Eblin • Frank C. Eckmair • Miriam Colon Edgar • Silas Edman • Maurice Edwards • William D. Edwards • Jenny Egan • Donald Engle • Erik Erikson • Milton Esterow • Judith Farb • Nathan Farb • Murray Farr • Joseph Farrell • Morton Feldman • Marian Feman • Fred Fenster • Patrick R. Firpo • St. Julian Fishburne • Jerrold Fisher • Irma L. Fleck • Richard E. Flower • Richard Flusser • Bernd Foerster • Suzanne Fogelson • Karen W. Forney • Carl Fox • Carl J. Franchi • Jane Franck • Janet Frank • Charles B. Froom • Gordon R. Gibson • Victor Gioscia • Anthony Giovannetti • James E. Glavin • William Glover • Keith Godard • David J. Goff • Cheryl M. Gold • James P. Gold • Joseph Golden • Leon Golub • Martin Gottfried • Joan Grayson • Red Grooms • Alex Gross • Henry Guettel • Per E. Guldbeck • Eric Gustafson, Jr. • Donald E. Hagaman • James W. Hall • Donald M. Halley, Jr. • David Hamilton • Marie Hamilton • Noel Hamilton • Anne L. Hammond • Emily Hancock • Nancy Hanks • Meyer Harbus • Harriet B. Harrington • Gary Harris • Janet Harris • Leonard Harris • William B. Hartigan • Jerome J. Hausman • Catharine Heinz • Lenore Davis Helwig • Ann Hennessey • Lloyd Hezekiah • Robert S. Herman • Caroline Hightower • Martha Hill • Roger C. Hill • Margaret Hinkson • Alan L. Hirshman • Gordon Hitchens • Anthony W. Hodgkinson • Lynne Hofer • Robert Holdsworth • Malcolm Holzman • Bruce D. Hooton • Carl Hunt • Darrold V. Hunt • Adda Husted-Anderson • Daoud Ibraheem • Susan Ingalls • Roy Inman • Paul W. Ivory • Carroll Janis • John P. Jansson • Robert Jarnot • John Jaquet • Carolyn Jenks • Michael Jerry • Mari Jo Johnson • Una E. Johnson • Emily S. Jones • Thaddeus Jones • Howard Joseph • Michael Kan • Bernard Karpel • Gary Karr • Maryna Kaston • Roger Katan • Karl Katz • Caroline Keck • Elizabeth Keen • Anthony Keller • Burnham Kelly • James Kettlewell • Anna Kisselgoff • Howard Klein • Peter Klein • Darwin Knight • Evelyn Konrad • Carol T. Korty • Jules Kovach • Lucille Krasne • Ted M. Kraus • Carolyn Kriegman • Richard Kubiak • Gabriel Laderman • John Lahr • Ruth C. Lakeway • Dolores B. Lamanna • Rodger Larson • Standish D. Lawder • Edward Lawrence • Gil Lazier • E. Stanley Legg • Omar K. Lerman • Leo Lerman • Mark Levine • Carole Ann Lewis • Daniel E. Lewis • Emory Lewis • William Lewis • Harvey Lichtenstein • Gerhardt Liebmann • Athena Lillys • David Lloyd • Flori Lorr •

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FINANCIAL STATEMENT

Receipts and disbursements of funds,
three-year period ended March 31, 1971.

Created as a temporary commission in 1960 with a study grant of \$50,000, the New York State Council on the Arts was established as a permanent State agency the following year with an operating budget of \$450,000. In that year a performing arts Touring Program, a Traveling Exhibitions program, and Technical Assistance were instituted, and 1962 saw the expansion of these programs and the institution of the Special Projects program. The Council's budget for 1962 reached \$560,250. In 1963-64, the Council expended \$534,219; and in 1964-65 new Young Artists and Poetry Programs and the inclusion of children's theatre in the Touring Program brought Council expenditures to \$562,335. The budget increased to \$771,895 in 1965-66, with the Council contributing to the first Buffalo Festival of the Arts Today and starting a program of performing arts in schools. In 1966-67, new State funds for the Museum Aid Program and a grant from the National Endowment for the Arts dramatically raised the Council's budget to \$1,554,477. In 1967-68, again with assistance from the National Endowment for the Arts, the budget rose to \$1,936,968, and the Council launched the Ghetto Arts Program (now incorporated into Special Programs). A detailed breakdown of Council expenditures for the three most recent years appears on the facing page.

Previous Annual Reports showed Council disbursements in terms of the Council's separate disbursing programs. The statement of funds encumbered on the facing page reflects the reorganization of the Council's working structure which took place in 1970-71. For comparative purposes, the previously published figures for 1968-69 and 1969-70 have been reworked to reflect this change. The dramatic ten-fold increase in funds during 1970-71 resulted from a special appropriation voted by the New York State Legislature (see page 9 for the enabling legislation).

	1968-69	1969-70	1970-71
Funds received			
New York State			
State Purposes Fund	\$1,891,861	\$2,206,474	\$ 2,116,015
Local Assistance Fund	600,000		18,000,000
Miscellaneous Appropriations		50,000	17,178
Total New York State funds	\$2,491,861	\$2,256,474	\$20,133,193
U.S. Government (National Endowment for the Arts grant)	30,909	36,363	75,377
Total funds received	\$2,522,770	\$2,292,837	\$20,208,570
Funds encumbered			
Personal service			
Staff	\$ 232,753	\$ 265,824	\$ 456,081
Temporary help	39,750	67,775	396,773
Maintenance and operation	218,740	222,875	282,070
Total administrative cost	\$ 491,243	\$ 556,474	\$ 1,134,924
Grants, Aids, and Subsidies			
Arts Service Organizations			771,058
Film, TV/Media, Literature	80,000	65,000	1,575,625
New York Public Library			2,300,000
Performing Arts Program*	795,573	601,363	7,387,423
Special Programs	399,600	345,000	2,024,447
Technical Assistance	76,354	100,000	87,325
Visual Arts Program	680,000	625,000	4,927,768
Total Grants, Aids, and Subsidies	\$2,031,527	\$1,736,363	\$19,073,646
Total funds encumbered	\$2,522,770	\$2,292,837	\$20,208,570

*Including disbursements matching the grant from the National Endowment for the Arts.



At a joint meeting of the Council and the Commission on Cultural Resources at Cooperstown, John Hightower with Commission members William E. Taylor, Harvey Lichtenstein, Seymour Thaler.



Eric Larrabee, Louis C. Jones, Commission Chairman William T. Conklin and Staff Director Robert Maurer.



Mrs. David Levene, Commission members Franz Leichter and Mrs. James Dunne, Hy Faine.

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